Kine WEEKLY

QUOTA
QUALITY
C.E.A.
DEPUTATION

See Page 8.

THE STARS AT M-G-M'S ANIMAL STUDIOS

have filmed year after year the smash hits of the industry—but never before in their proud history have they filmed anything approaching the STAR STORY, PRODUCTION and BOX-OFFICE VALUE of the grand new M-G-M line-up!—

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Marion Davies in "Peg O' My Heart"; Lee Tracy in "Accidents Wanted"; John Barrymore, Diana Wynyard in "Reunion in Vienna"; Helen Hayes, Clark Gable, Lionel and John Barrymore, Robert Montgomery in "Night Flight"; John and Lionel Barrymore, Marie Dressler, Wallace Beery, Jean Harlow, Lee Tracy, Edmund Lowe in "Dinner at Eight"; Lionel Barrymore, Lewis Stone in "Service"; Kay Francis, Walter Huston, Nils Asther in "Storm at Daybreak"; Loretta Young, Ricardo Cortez in "Midnight Mary"; Marie Dressler, Wallace Beery in "Tugboat Annie"; Jean Harlow, Clark Gable in "Hold Your Man," and W. S. Van Dyke's "Eskimo,"

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Kinematograph WEEKLY

No. 1370 Thursday, July 20, 1933 Vol. 197

The CAPITOL
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See colour lighting at its zenith
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SUTTON DAWES RESIGNS

After 17 Years with Fox

TO LOOK AFTER HIS THEATRE INTERESTS

C. H. Philipp as Sales Manager

AFTER an association with the Fox Film Co., Ltd., covering a period of seventeen years, R. Sutton Dawes, sales manager, has severed his connection with the company.

Interviewed by a *Kine.* representative, Mr. Sutton Dawes said he was happy to think that the parting from the Fox Co. was on the very friendliest of terms, and as the result of a mutual arrangement between Mr. Hutchinson, managing director, and himself.

"My reasons for this severance," Mr. Sutton Dawes said, "is that I am going to devote my full time to my theatre interests, which have grown in importance during the past two years. My relations with the company have always been happy, and we have been the best of friends.

"When I talk about theatre interests, I mean my association with William Firth, David Bliss and J. R. Poole, of Edinburgh. From Monday next I shall be operating from 90, Charing Cross Road, which will be the London office of the theatre interests. There is every possibility of extension of these interests in the future."

Mr. Sutton Dawes recalled the fact that he had had the satisfaction of handling every film marketed by the Fox Film Co. in this country. Appointed by Winfield R. Sheehan in 1916, he has been branch manager and general supervisor, and was appointed general sales manager in 1925.

C. H. Philipp's Appointment

The *Kine.* learns that Charles H. Philipp has been appointed to follow Mr. Sutton Dawes as sales manager of the Fox Film Co.

C. H. PHILIPP

Mr. Philipp has been connected with the film Trade for 22 years. His pre-war experience was with Hepworths, and he joined Fox after the war in 1920, first at head office and later was sent to Ireland to reorganise business there.

From Ireland he went to Birmingham, where he was branch manager for four years, and just over a year later was general manager of British Movietones. He has also been assistant sales manager of Fox Films. Increase of business has followed from every position in which he has served.

R. SUTTON DAWES

UNION CINEMAS

CONSIDERED POLICY OF EXPANSION

Speaking at the fifth annual general meeting of the Union Cinema Company, on Tuesday, David Bernhard, the Chairman, informed the shareholders that the company was pursuing a policy of carefully considered expansion. On the one hand, they feel that it is in the best interests of the shareholders to go forward, but at the same time no rash developments are being considered.

Since the date of the accounts Union Cinema has acquired the bulk of the ordinary share capital of a kinema at Newbury, and the lease of the Carlton Cinema, Newbury, the company now controlling all the kinemas in that town. The company has also started building operations.

No profits from the new investments came into the accounts under consideration, but in future they should contribute a substantial addition to the revenue, which this time amounted to £123,542 gross, a considerable advance on the previous year.

Conserving Resources

The Board has every confidence in the future earning capacity of their concern, but they feel strongly in view of the difficult conditions now ruling that it is advisable to conserve reserves. In spite of the fact that the company earned over 22 per cent. on the issued capital, the dividend was kept down to 6 per cent.

Mr. Keeley, a shareholder, put a number of questions regarding directors' fees, the managing director's contract, etc., but the general tone of the meeting being in favour of the Board the bulk of the questions remained unanswered.

CIVIC OPENING OF HOVE GRANADA

MISTLIN AND LEE'S NEW ENTERPRISE

BY the opening by Mistlin and Lee of the Granada, Hove, on Monday, another luxury theatre is added to the entertainment attractions of the South Coast.

Many prominent members of the Industry travelled from London to be present at the opening, and on all sides one heard complimentary remarks concerning the decoration of this lovely house and (as the Mayor of Hove so aptly remarked in his speech) the enterprise shown by the proprietors in assisting unemployment by building and opening the theatre six months earlier than originally planned, a gesture which deserves success and the support of residents of, and visitors to, Hove.

Stars Attend

Anna Neagle, who attended the opening ceremony, was given an enthusiastic welcome, as were Leslie Fuller and his wife (Nan Bates), who flew from Margate after the performance of "Peddlers" (where he is on holiday) to Shoreham, and Judy Kelly also appeared on the stage after the showing of "Hawleys of the High Street," which was accorded an uproarious reception. Universal's "Kiss Before the Mirror" was also in the programme, with Don Rico and his orchestra, and James Swift at the illuminated console of the Compton organ were other popular items of the programme, the stage management of which was in the capable hands of Maurice Cheepen.

The architect of this new theatre is F. E. Bromige, and Wolfe Lincoln was the constructional engineer. Mr. Lincoln announced the donation of ten guineas to the local hospital. Basil Davis, A.M.I.E.E., was the electrical engineer.

The Granada has an imposing position on the north side of the main Portland Road in the centre of the vast residential area of West Hove, which has sprung up in recent years almost like a new town. The new West End super occupies a prominent corner site, and makes an imposing landmark with its white stone tower and side aspects plentifully lit with coloured neon tubes.

Massive bronze swing and revolving doors open into a spacious main vestibule, the walls of which are in modern rough-cast artistically decorated in pastel shades and gilt. A wide, easy staircase leads to the half-floor with a comfortable café lounge and sun terrace, and from this floor to the circle are four lofty corridors decorated in novel design with butterflies and dwarf trees.

Unique Decorations

The stalls seat about 1,500, and the circle another 600. The general scheme of decoration is pale blue, brown and silver, with lavish furnishings and carpets to match. High upon the walls surrounding the auditorium are ten classic statues carrying above their heads crowns of light that reflect the pastel shades of the ceiling. The figures are in gilt to match the organ grilles on either side of the large stage. A unique system of lighting, high above the proscenium arch, throws a soft warm glow upon the magnificent front curtains of silver grey, upon which is superimposed a royal blue butterfly pattern.

There is a full stage and dressing-room accommodation capable of housing band performances and variety entertainments that are to be a feature at the Granada.

Mr. Brandon is general manager of the Granada.

ARTHUR KELLY

CONRAD VEIDT AND GAUMONT-BRITISH

Lawsuit Withdrawn

LEADING PART IN NEW FILM

THE action brought by Conrad Veidt, the German film star, whose most recent film, "I Was a Spy," is being shown next week by W. and F., against the Gaumont-British Corporation for alleged breach of contract, will not be brought into court, writes a *Kine.* studio correspondent.

Michael Balcon, the G.-B. studio chief, tells me that while it is correct that differences arose between Mr. Veidt and the company, they were happily settled last week and both parties have resumed their former friendly relations.

Conrad Veidt has accepted an engagement with the Corporation to portray a leading part in a forthcoming film to be produced in the very near future.

It is understood that in the original claim Conrad Veidt alleged that the company agreed to give him a leading part in "Daughters of Eve" at a salary of £500 a week. The company denied any such agreement.

B. P. SCHULBERG

RE-SIGNS WITH PARAMOUNT

Following the successful culmination of the first year of the unit production method, Paramount has re-signed B. P. Schulberg to make eight films for Paramount release during the coming season.

Before starting his new programme, Schulberg will take a three months' vacation, leaving for Europe after the completion of his last picture.

In This Issue

The C.E.A. General Council is to send a deputation to the B.O.T. to urge that alteration be made in the Quota Act with a view of effecting the improvement of Quota pictures — page 8

World Conference delegates at a Gala Performance of British pictures at the New Victoria — page 7

Judge's criticism of the financial deals of an ex-president of the C.E.A. — page 27

Portsmouth C.E.A. has decided that the settlement of wages and conditions affects the internal management of halls and not the N.A.T.E. — page 5

FEATURES

Editorial — page 4
Long Shots — page 4
London Trade Shows — page 6
Reviews for Showmen — pages 13, 14, 19
Trade Finance — page 20
Men and Movements — page 20
C.E.A. Branch Reports — pages 8, 25
Week in Scotland — page 26
Irish Notes — page 25
British Studio News — page 28
Films Showing Next Week — page 28
Observation Window — page 29
Showmanship — pages 31, 32
Music for Forthcoming Releases — page 33
Classified Advertisements — page 36

U.A. CHIEFS PAY TRIBUTE TO COLUMBIA

Sales Convention to Inaugurate New Schedule

PRESENTATION TO TEDDY CARR

A WEEK-END Sales Convention signalised the inauguration of the new 1933-1934 programme which United Artists will shortly announce, and which will include, in addition to the pictures already advised as coming from British and Dominions Film Corporation, Ltd., and London Film Productions, those now scheduled for production by Twentieth Century Pictures, Samuel Goldwyn, Charlie Chaplin, and a host of others.

The luncheon which followed on Saturday at the Trocadero to the United Artists sales force was attended by Arthur W. Kelly, president of the English branch of United Artists, and Joseph Friedman, of Columbia Pictures Corporation.

Murray Silverstone, managing director of United Artists, who presided, paid an eloquent tribute to the charming personal qualities of Mr. Friedman which had made their association with Columbia Pictures—started three years ago—one of the happiest events of his career, and he wished to convey the warmest of good wishes to Mr. Friedman for the success of Columbia's new British organisation.

A Pleasant Divorce

Arthur Kelly, in expressing the great pleasure it gave him to be back from the other side and meet his colleagues once more, said that a divorce with Columbia had come, but it was one of those unusually pleasant ones, where it was felt that that company had future plans that ought to be prepared and performed by themselves. Columbia Pictures had made great strides during the past three years, and the parting had come, not because either of them was dissatisfied, but because it would not be possible with the volume of product coming from either United Artists or Columbia, to carry out to the completest satisfaction, the policy of either firm. They were parting as the greatest of friends.

JOSEPH FRIEDMAN, managing director of Columbia Pictures, in responding to the tribute paid by Arthur Kelly and Mr. Silverstone, said that the Columbia organisation felt that, in view of United Artists' own extensive programme, as well as their own, it would be too much for one unit to handle. Personally, he would miss the old association very deeply. For one thing they would realise how difficult it was to enter into a new situation. He had learned a great deal from United Artists, for which he wanted to thank them, and he hoped that the friendship and co-operation which had always existed, would still continue.

Presentation to Teddy Carr

A pleasant surprise was sprung upon the meeting by the next speaker, Sidney Jackson, branch supervisor, speaking on behalf of the sales force, who wanted to do honour to "Teddy Carr, their pal," first, and general sales manager, next. He begged excuse for calling him "Teddy," but that was how he was known to all of them. With pride they had watched him go on during the past years from success to success, and they wanted to seize this opportunity of presenting some tangible token of their esteem in recognition, too, of his having gained the honour of directorship on the United Artists board.

E. T. Carr was then presented with a solid silver tea and coffee service, bearing the inscription:—

> "To Teddy Carr, a Token of Esteem from The Boys in The Field, June, 1933."

Mr. Carr briefly thanked the boys for their magnificent gift. It was so unexpected that he was literally speechless—but he thanked them all from the bottom of his heart.

GEORGE ARCHIBALD, secretary of United Artists, in seconding the presentation, said that although he was one of the more recent members, his contact with Mr. Carr was one of the happiest personal associations he had ever experienced.

The company then travelled by a fleet of cars to Imperial Studios, Elstree, where Alexander Korda, of London Film Productions, who has just completed "The Private Life of Henry VIII," accorded them a most enjoyable reception.

A CORRECTION

In last week's issue of the *Kine.* it was stated that Arthur A. Pilkington, of Salisbury, owned kinemas at Sherborne, Shaftesbury, Blandford, and Gillingham. Percival J. Carter, of Blandford, informs us that this is incorrect, and that Mr. Pilkington has nothing whatever to do with the kinemas at Blandford, Shaftesbury and Gillingham. He is a half-share proprietor with Mr. Carter, of the Carlton Kinema, Sherborne.

KINEMATOGRAPH WEEKLY

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THE BAD QUOTA FILM

JUST when we were beginning to feel a little more hope in the value of British productions comes a coldly critical debate amongst those whose living depends upon satisfying the public's thirst for entertainment, and a very discouraging message emerges from it.

Members of the C.E.A. General Council are so perturbed at the quality of such independently produced British pictures as they have been offered recently, that they are advocating a direct appeal to the Board of Trade, to advise that body of the difficulties which beset them, and to ask for redress.

How this is to be accomplished is not stated. Not so very long ago there was on record an elaborate scheme which at least propounded a solution. It included a proviso that every British picture to rank for quota should, we believe, cost a minimum of £15,000.

Whether the expenditure of a given sum of money on production means a box-office attraction is very much open to question. If it is not easy to reel off a list of more cheaply-made pictures which have scored success with the public, at least it would be a simple matter to quote any number of films upon which larger sums have been spent, with no corresponding increase in value as money makers.

Quality, in fact, cannot be estimated in advance, nor can it be guaranteed by the spending of money. We badly need that sort of prevision in high places which would ensure good pictures, but even if public taste were something to be depended upon—which it is certainly not—we have far too volatile a subject to handle in a picturised story.

It may realise its producers' hopes, or it may not. The problem is whether any amount of forethought can help. In general, we fear, it cannot. But there is one thing that can be done. We can ask the Board of Trade, through its Advisory Committee, to adjust the strict application of the letter of the law, so that the exhibitor who is willing to fulfil his obligations under the Act is not unduly hampered in his business. There is a big difference between neglecting to obey a law and being unable to do so.

SINEWS OF WAR

CONFIDENCE in British film production which was withheld by the City long after such caution was necessary, appears to be on the way to being manifested tangibly. The *Kine.* has been given particulars of a scheme shortly to come into operation whereby the question of finance for the making of a picture need be no obstacle to the man in whom the Trade reposes confidence.

A scheme is on foot in the City whereby anyone with a renter's contract for distribution can secure finance for film production.

The corporation making the loan will itself be reimbursed by the renting company.

The scheme has already enabled one or two projects to be launched, and the results promise well for further development.

A large corporation is behind the scheme, the *Kine.* understands, and its ample resources, which will naturally only be available after a businesslike examination of the practical side of the matter, will be a great asset to our production industry—so great, in fact, that the independent producer of standing may hail the birth of a new era.

U.S. Theatres during the Crisis

by **Sid Hyams**

ONE of a trio of famous brothers, who with Major Gale have reached an outstanding position as independent showmen, Sid Hyams, the writer of this article, has spent some profitable weeks in America, studying Kinema conditions there, and giving particular attention to the methods employed to fight the slump.

MY trip to America, from which I returned just over a week ago, was one of general observation of efforts towards public entertainment being made in large American cities and in the centre of American film production in Los Angeles.

Naturally, as one interested in the running of kinemas in this country, my chief attention upon landing in New York was given to the theatres of the city, upon their methods of attracting the public, and the kind of programmes being offered.

My visit was perhaps made at a time somewhat unpropitious for studying the theatre problem, for the wholesale economy effort was at its height, and few theatres, with the exception of the new Radio enterprise which Roxy is handling, were doing business commensurate with the enormous overheads with which they are burdened.

A GREAT deal of money has been sunk in elaborate architectural decoration, and American theatres are very much more lavishly decorated than are the English picture houses. Owing, however, to the declining patronage during America's slump, there has been a disposition not to spend money upon renewals, and as a result, the whole of the equipment of the theatres is in a very poor condition—not comparable at all with that of kinemas in this country.

Another result of economies forced upon theatre owners as a result of the crisis is a diminution of staff. A level price of 25 cents any seat before one o'clock and 35 cents after that hour obviates the need of a large staff of ushers and usherettes, and even in big theatres patrons have to find their way to their seats without guidance. The Fox Theatre in San Francisco, one of the world's most beautiful houses, with a seating capacity of 5,000, was running at 15 and 25 cents.

ANOTHER result is seen in the employment in theatres of 3,000 to 4,000 capacity of an orchestra of only six or seven musicians, who produce a volume of sound entirely inadequate to the size of the theatre.

Important exceptions to the rule are the Radio Theatre, which Roxy controls, the Graumann Chinese Theatre in Hollywood, and the Balaban and Katz Theatres in Chicago, which still do big business. A prologue which I saw in Graumann's Theatre was marvellous.

Roxy was presenting "Pagliacci" with an orchestra of eighty and a ballet of eighty; curiously enough, we were presenting "Pagliacci" at the Trocadero when Roxy paid us a visit during his trip to England.

THERE is no doubt that the Roxy Theatre is the best-run theatre I have ever seen. The staff as a whole are excellently treated and have their own baths, cafeteria and other amenities, and the house is a model of efficient and easy running.

This brings me to another point. From my observations in New York, Chicago and elsewhere, I am convinced that the best business is being done in America in those houses run under personal supervision. Indeed, the large corporations are seeking to diminish their theatre holdings, and many of the houses, beautiful theatres at that—are dark.

DESPITE this not very inspiring outlook, there is a wonderful spirit of optimism existent, and everybody seems confident that better times are coming, and coming quickly.

Hollywood has been so frequently described and commented upon, that I hesitate to speak upon it, except to refer to the impression of efficiency which it gives. There is very little independent product being made, and what is made is being taken over by the big companies.

ONE thing was very noticeable. Almost every conversation turned eventually in the direction of eliciting opinions regarding British production. It may be merely interest in films being made in a similar language, but it seemed there was a note of apprehensiveness in some of the questions.

I cannot close without a testimony to the marvellous hospitality with which I was received. Indeed American hospitality and American optimism are two of the outstanding impressions of my visit.

ALFRED HITCHCOCK

ALFRED HITCHCOCK has been loaned by London Film Productions to make a film version of "Waltzes from Vienna," the successful Alhambra show, for Tom Arnold, I am informed. Its distribution will probably be through one of our major British companies.

THE great film gala last week was an admirable example of showmanship, which is generally all too rare in connection with British production. The association of F.B.I. and Gaumont-British provided an occasion in film history which will be unforgettable. The opportunity of a demonstration to the world of what our studios are capable was seized by both hands, and it is not too much to say that every one of the audience at the New Victoria will in future prove an ambassador of British production.

THE significance of the affair was not lost upon the distinguished foreign guests, and I heard numerous expressions of amazement at the perfection of the arrangements, both at the Dorchester dinner and at the theatre. The collaboration in this respect of Neville Kearney, of the F.B.I., and Jeffrey Bernerd left nothing to be desired.

E. A. STONE, the architect whose essays into atmospheric decoration of kinemas has proved so successful, is embarking on a further attempt to brighter London in his plans for the new Alhambra. This £750,000 building is to be an open-air resort for day and night, and as a refreshment and amusement centre will have no superior in Europe.

A HUGE dance hall, which will be controlled by Bertram Mills, is to occupy the basement and above are to be a Tyrolean beer garden, restaurants of all nations, the decorations of which will be in true atmospheric style, and above a surf-bathing pool and solarium. Preparations for this ambitious scheme are well advanced and demolition of the old Alhambra will start in the middle of next month.

THAT the American teaching profession adopts a rather more enthusiastic attitude towards the kinema than is usual in this country may be inferred from the fact that certain American schools hold classes in the appreciation of photoplays. By arrangement with local kinemas, groups of scholars are admitted to see certain films, afterwards questions being asked and essays written, not only on such technical points as photography, acting, and settings, but on more general matters raised by the story.

WHILE such instruction may be regarded by some as an excellent breeding ground for future patrons, others may recall with misgivings that school-time instruction in Shakespeare did not inspire any deep love for the poet's verse. The latter may, however, rest content that the picture-going habit is too deeply ingrained for it to be broken even by the association of it with school work.

AT Bush House last week there was screened an admirable little cartoon film, "Smiler in the Jungle," advertising Cow and Gate products, complete with theme song, and having entertainment as well as publicity value. Visatone sound was used and, generally speaking, this one-reeler was well done.

ONE could not say as much for the showmanship of the occasion, which was mismanaged. British Utility Films, who gave the show, provided a buffet full of good things and thought that enough. No one seemed to think it necessary to say a few words describing the company's activities; and at the end of the film the audience, mainly advertising men, looked blankly at each other and drifted out of the theatre. A fine opportunity for business-getting missed.

HOLSWORTHY in Devon has to choose every year from among its feminine youth a "pretty maid," who has to conform to conditions as to handsomeness, quietness and attendance at church laid down in the will of a parson who died nearly a hundred years ago.

CHOICE has this year fallen on Miss Gwendoline Mary Dennis, cashier at the recently opened Holsworthy Cinema. No one except the trustees and the "pretty maid" knew who had been chosen until the appointed day, when the church doors were thrown open and Miss Dennis appeared. She was presented with a sum of money, part of the bequest.

THE Devon choice recalls the selection of Miss Lilian Packer, one of the staff at the Astoria, Northfleet, who was chosen by the Countess of Darnley as Gravesend's Beauty Queen in an effort to raise funds for the local hospital. Miss Packer's dignified modesty in carrying out her duties during a week of public festivity won her many congratulations.

CURIOSITY is being exhibited regarding the setting up of the British Film Institute. The matter was the subject of a question in the House of Commons on Monday, when Mr. Baldwin replied that the Institute was in process of formation, and that application had been made for incorporation under the Companies Act.

IT must be a long time since a London audience demonstrated its dislike of a picture so emphatically as at the Empire on Friday last. For a Jannings picture not to survive a single day is failure indeed; the "Merry Monarch's" sway over the Empire was surprisingly brief.

THOSE who doubted if Ramon Novarro could make as strong a personal appeal in the flesh as in shadow had their answer at the Palladium this week when the audience rose rapturously to his singing and acting, and enthroned him more securely in his public's esteem. He was appearing in a strong programme, and so had many competitors, but his success was undoubted.

PLANS which have been developing for an independent distribution of films in South Africa, have reached a point where British Universal Pictures, Ltd., announce the completition of distribution arrangements throughout South Africa. The company recently screened "The Case of the Frightened Lady" in the City Hall, Cape Town.

THE STROLLER.

LONG SHOTS

More "Waltzes from Vienna"—Film Gala Showmanship—The New Alhambra—The Perfect Usherette

More Big Offerings From Paramount

NEW SERIES OF IMPORTANT TRADE SHOWS

AN important series of Trade shows of new Paramount productions is commencing with the screening this week of "College Humour," the words-and-music version of college life as it ought to be, which starts a season at the Carlton Theatre.

"The Girl in 419," which is to be shown on Friday morning, is a thrilling and exciting story of the unseen drama which takes place behind hospital walls. James Dunn heads the cast as Dr. Daniel French, whose professional duties put him on the track of the solution of a brutal crime. Gloria Stuart is the girl with whom he is in love.

"Sunset Pass" is a new Zane Grey outdoor drama with a cast including Randolph Scott, Tom Keene, Kathleen Burke, Harry Carey and Kent Taylor. The picture, which is packed with excitement from beginning to end, was directed by Harry Hathaway.

The most magnetic drama of the year is heralded in "The Story of Temple Drake," which is to be Trade shown at the Carlton on Tuesday morning.

Jack La Rue, Hollywood's current man of the hour, who sprang into prominence almost overnight through his recent performances in "A Farewell to Arms" and "The Woman Accused," plays the rôle of Trigger, and the cast also includes Miriam Hopkins, William Gargan, William Collier, Jun., Sir Guy Standing and Irving Pichel. Stephen Roberts directed.

"Disgraced" is another new all-star production, featuring Helen Twelvetrees, Bruce Cabot, William Harrigan, Adrienne Ames and Ken Murray. Erle C. Kenton directed.

Randolph Scott, Verna Hillie and Kathleen Burke play the leading rôles in "Man of the Forest," one of Zane Grey's most famous romances of the West.

"Song of Songs"

Marlene Dietrich's new Paramount special production, "Song of Songs," is prominent among other important pictures scheduled for early presentation. Edwin Justus Mayer, the celebrated playwright, prepared the screen treatment of "Song of Songs," which is based on Herman Sudermann's classic story of the romance of a beautiful artist's model.

"The Song of Songs" is the first of Miss Dietrich's pictures to be made by a director other than Josef von Sternberg. Her first production, under the directorial guidance of Rouben Mamoulian, is awaited with the keenest interest by thousands of her admirers.

A new leading man, Brian Aherne, the young English stage star, plays opposite the star in "Song of Songs," the cast of which also includes Lionel Atwill, Alison Skipworth and Hardie Albright.

Red-blooded Romance

"Gambling Ship," a story which sails off the accustomed course and introduces a new and hitherto unseen locale as a background for its dramatic action, presents Benita Hume and Cary Grant in the leading rôles.

The production is a red-blooded romance, played between two unusually fascinating characters—a modern pirate on the high seas looting and loving with a high hand and a girl—an adventuress with sex-appeal and possessed of a fascinating wickedness. Their romance in the midst of turbulent excitement on the decks of "Gambling Ship" is full of dramatic punch and thrills. Film audiences should be tremendously intrigued with Benita Hume and her fascinating lover and the new sensational setting. Max Marein and Louis Gasnier collaborated on "Gambling Ship," of which the supporting cast includes Jack La Rue, Roscoe Karns, Glenda Farrell and Edwin Maxwell.

A new production from B. P. Schulberg, who has turned out some of the most successful films of the current production season, is "Her Bodyguard."

The film, which co-stars Wynne Gibson and Edmund Lowe, is based on Corey Ford's story, "Nine Points of the Law," a romance of a be-jewelled Broadway butterfly. William Beaudine directed.

Cecil B. De Mille's Latest

"This Day and Age," Cecil B. De Mille's first production since the completion of his great spectacular epic, "The Sign of the Cross," will soon be ready for the screen. It is said to be a vivid dramatisation of the revolt of youth against modern conditions.

Mari Colman, a newcomer from the New York stage, plays the leading feminine rôle, and the cast also includes Charles Bickford, Richard Cromwell, Eddie Nugent, Ben Alexander, Leslie Talkon and Harry Green.

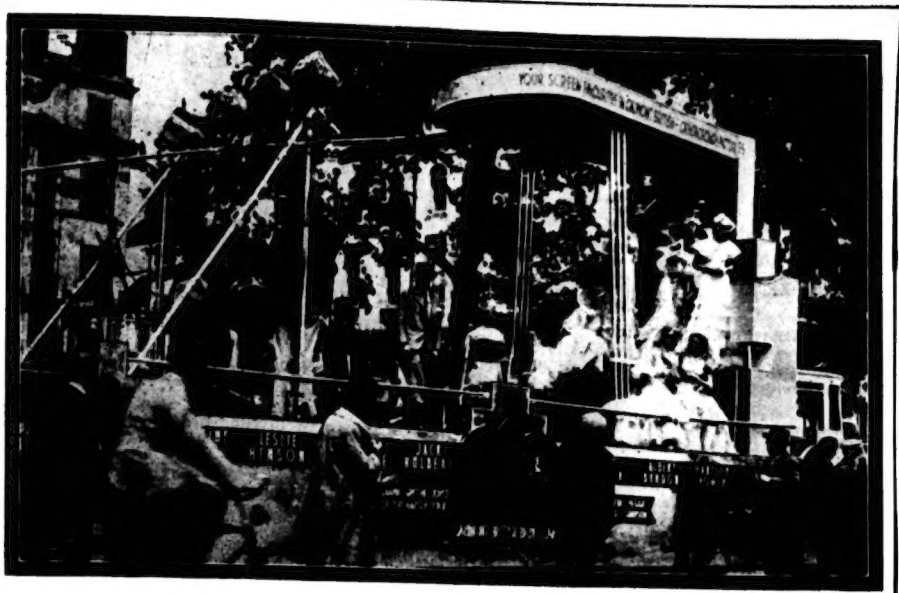
Raft on the Side of the Law

George Raft's new vehicle is a film version of "Midnight Club," based on the famous story by E. Phillips Oppenheim. Clive Brook, Alison Skipworth and Sir Guy Standing are also in the cast.

Raft performs a reversal of his more customary type of characterisation in "Midnight Club." Instead of playing a character whose activities bring him into conflict with the law, his new film presents him in the rôle of a gifted amateur detective.

"Midnight Club," together with the remaining new Paramount productions, is scheduled for early Trade show as a part of the brilliant line-up of attractions listed in the Second Quarter group of releases.

Congratulations to Len Sullivan, manager of the Central P.H., Sheffield, whose wife presented him with a baby son—their first-born—on Monday.



This gaily decorated float was contributed by G.-B. to the Advertising Procession on Saturday

C.E.A. AND QUOTA QUALITY

ASTON CONVERSION

JACK HYLTON AS EXHIBITOR

THE Empire Hippodrome, Ashton, Manchester, a former music-hall, closed last Saturday for three months to be modernised as a super-kinema. The Hippodrome was recently purchased from W. H. Broadhead and Son by G. W. Bell and John Hardman. It is the intention to run kinema and stage shows, with a pantomime at Christmas.

The whole of the building will be redecorated on modern lines, the contract for this part of the work having been placed with Holding's, Ltd., of Manchester. A new lighting system will be installed; the stage lighting will be in three or four colours and operated through dimmers. On the façade there will be neon tube lighting.

Drury and Gomersall, of Oxford Road, Manchester, are the architects.

Jack Hylton's Enterprise

After first denying the rumour, Jack Hylton, the famous dance band leader, has confirmed the story that he is to act as managing director of the Manchester Hippodrome and Ardwick Empire, two Stoll theatres, which have been leased for a period of years, on behalf of a new private company, with which M. Voss and his brother, H. Voss, are associated on the board of directors along with Mr. Hylton.

It is understood that the new company will take over in September.

Cheetham Change

The Riviera Cinema, Cheetham, Manchester, has been leased from George Rose, the owner, to A. V. Ollerenshaw, who is, incidentally, managing director of A. V. O. Cinemas, Ltd.

The change-over took effect this week, when a big attraction was the appearance of Albert Sandler, violinist.

The new manager of the Riviera is E. G. Livingstone, who has had a lengthy kinema experience at Manchester, Bolton, York, Liverpool, Blackpool, and Burnley.

C. Priestman, the former manager, is understood to have returned to London.

THE "KINE." FORUM

A SERVICE TO SHOWMEN

READERS of the *Kine.* whose main interests be in other departments of the Industry may have failed to appreciate the great service being rendered to exhibitors all over the country by the showmanship pages which are a weekly feature of this paper.

Commenting upon a recent paragraph which stated that these pages had become a meeting place or exchange for showmen in search of good ideas, Jas. A. Nairn, of the Ritz, Edinburgh, writes:—

I would like to endorse all you say, as that has been my experience whenever any of my stunts appear in the *Kine.* Showmanship pages. It is amazing how kinema managers devour your showmanship pages.

Mr. Nairn encloses a letter received from an exhibitor in Dorset shortly after one of his stunts had been published. Mr. Nairn had described his contrivance of a waterfall to publicise "Maid of the Mountains," and the letter received from Mr. Prince, of the Cinema, Wimborne, Dorset, described a similar device which he had made with an old car-pump, belt-driven from an electric fan.

Similar testimony was forthcoming a few weeks ago from F. J. Smidmore, of the Trocadero, Liverpool, who told a representative of the *Kine.* that he received requests for information from exhibitors in the north, south and west. Some of his correspondents were so impressed by the modest cost of the equipment required, they decided to embark upon identical displays. Mr. Smidmore added that he had arranged to loan some of his effects to brother showmen.

BRISTOL AND B.O.T. DEPUTATION

INQUIRY STARTED

UNSATISFACTORY quota films are again very much to the fore in exhibitor circles. As detailed in our report of the C.E.A. General Council meeting, a deputation is to meet the Board of Trade to discuss the position of the independent kinema proprietor who may find himself unable to put on first-class British pictures, owing to the prior claims of opposition houses who may be members of the big circuits allied to the principal producing firms.

Other pictures, it is suggested, are too frequently of poor entertainment value, and are only available because renting houses are obliged to present their necessary quota.

In these circumstances, C.E.A. branches are asking their members for definite complaints about the quality of British quota films. The Bristol branch, at its meeting on Tuesday, made an official request for any details which would assist the deputation which is to meet the Board of Trade. The facts elicited are to be communicated to the General Secretary of the C.E.A.

Bill Posting Rates

At the same meeting of the Bristol branch it was decided to send a questionnaire to all members on the subject of bill posting charges. Information is being sought as to complaints in any district, and also as to any concessions that have been received.

The discussion on film rentals was held in camera.

PORTSMOUTH C.E.A. STAND FIRM

WILL DISCUSS HOURS BUT NOT WAGES

The help of the Portsmouth Trades Council is again being sought by the N.A.T.E. in the hope of being able to get the local branch of the C.E.A. to reconsider their decision not to establish a Joint Sub-Committee to deal with wages and conditions.

At the fortnightly meeting of the Trades Council on Thursday, the correspondence which had passed between T. O'Brien, the general secretary of the N.A.T.E., and the branch, was read, and it was stated that the executive proposed to try and arrange another interview with the branch to see if some such arrangement as had been suggested could be made.

The president and secretary of the Trades Council formed part of the original deputation to the branch, when an undertaking was readily given, in response to their request, that employees regularly engaged in any occupation six days a week should not be employed in the local kinemas on Sundays.

In regard to the other question, however, the branch felt, after full consideration, that the settlement of wages and conditions was a matter affecting the internal management of halls with which they were not empowered to deal.

G.-B. DISPLAY

IN ADVERTISING PROCESSION

Among the exhibits which took part in the Advertising Procession on Saturday through the streets of London was a remarkable display by Gaumont-British.

A car arranged to represent a film studio was admired by everyone; it consisted of a unique design in chromium-plated metal, with a shaded canopy, underneath which were arrayed the famous Gaumont-British baby stars.

Following this float was British Acoustic's recording van, which relayed music from recent successes from the Gaumont-British Gainsborough studios.

The whole of this scheme was carried out by Cinema Signs, Ltd., of 147, Wardour Street, W.1, in co-operation with H. Findlay, publicity director of Gaumont-British Studios.

New G.-B. Equipment Unit Formed

FURNISHINGS AND SOUND INSTALLATIONS

AN important step has been taken by the Gaumont-British Corporation to cope with its rapidly growing business on the technical side. Hitherto, as is well known, a department of Gaumont-Ideal has handled the theatre apparatus and accessories sales, but there has now been formed a new organisation, G.-B. Equipments, Ltd., which will absorb the whole of the equipment activities hitherto handled by Gaumont-Ideal.

The new company is a subsidiary of the Gaumont-British Corporation and has as its chairman Maurice Ostrer, with W. J. Gell, I. Cremieu-Javal and Harry Clayton as directors. The head office and showroom will be at Film House, and branches will be established in all important provincial centres in association with Gaumont-Ideal branches.

Complete Theatre Equipment

In addition to acting as sole concessionaires for all British Acoustic specialists, G.-B. Equipments, Ltd., will cover the entire requirements of the Trade, including the most up-to-date kinema equipment and accessories, theatre furnishings, seating, public address systems, etc.

G.-B. Equipments, Ltd., is equipped to function as the universal providers of equipment and attendant accessories. It will be the aim of the directorate also to build up a service second to none in the country.

Some idea of the magnitude and the range that G.-B. Equipment, Ltd., cover is conveyed by the fact that operating boxes can be equipped by them throughout. Also, high-grade screens, carpets, seating, drapings, lighting and every conceivable accessory and appurtenance for the modern kinema, both large and small, is supplied and fitted by experts.

Developing an Old Function

Interviewed by a *Kine.* representative, W. J. Gell recalled the fact that the original Gaumont Co. was established in 1898 to market kinematograph equipment. Ever since, the product of the company had been highly esteemed by exhibitors, although the greater success of actual film production and distribution had overshadowed it.

It had become necessary now to take a definite step in development by establishing G.-B. Equipments, Ltd., and the experience of fitting and furnishing the Gaumont-British theatres—some 400—would be at the service of the new company's customers.

An important contributory to the cause of expansion is the introduction recently of the new range of B.A. photo-electric cell reproducers. The popularity of these new equipments may be gauged by the present abnormal activity at the British Acoustic Works, Shepherd's Bush.

Extraneous Efforts

The confidence and support gained by Gaumont of important industrial and shipping concerns, Government Departments, etc., including Morris Motors, Ltd., Austin Motors, Ltd., Cunard Steamship Company, Anchor Line, P. and O. Steamship Company, the General Post Office, Ministry of Agriculture and Fisheries, and H.M. War Office Transports is such that the volume of present and future business necessitates a larger and more comprehensive organisation to handle it efficiently and expeditiously.

The Film House showroom has been redecorated and equipped and experienced managers are now being selected and appointed to control the branch offices. Particulars of approved personnel will be announced in due course.

G.-B. Equipments, Ltd., realise fully that their development has been made possible only through the firm co-operation and patronage of exhibitors for over 34 years—this reason alone is sufficient to prompt the formation of an organisation capable of giving increased service with the marketing of high-grade products.

"SOUNDS AND VOICES"

NEWS-REEL PUZZLE FOR PATRONS

A novel short, entitled "Sounds and Voices," is being presented this week at the News Theatre, Shaftesbury Avenue. Consisting of items culled from the British Movietone news-reel, they are first presented by sound only and patrons are invited to recognise the incidents before the image is screened. A magnified sound-track is presented on the screen, whilst the sounds are in evidence, this being followed by the normal presentation of the subject.

A wide variety of subjects—over thirty different items—have been chosen, including members of the Royal family, famous statesmen, sports leaders, screen artistes, and animals.

Although it is possible to recognise the better known voices, the effects department succeeds in fooling the audience in a few cases, and some sporting sequences give the impression of road mending. An intriguing novelty, which should arouse a considerable amount of interest in the average picturegoer.

C. K. Deeming, who controls several houses in the Birmingham area, has just completed negotiations for the acquisition of three more kinemas. These are the Empire, Victoria, and Royal Cinemas, Loughborough.

James Dunn and Gloria Stuart in THE GIRL IN 419 (Paramount)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., July 20 and Wed., July 26

Thursday

Imaginary Sweetheart (*Radio*)

Prince Edward Theatre. **3 p.m.**

"Imaginary Sweetheart" stars Ginger Rogers, supported by a strong cast of humorists, including Norman Foster, Frank McHugh, Gregory Ratoff, Zasu Pitts, Franklin Pangborn and Edgar Kennedy.

"Imaginary Sweetheart" is a satire on the "sponsored" programmes on the radio in America. Ginger Rogers is the Purity Girl of the Ipsie Wipsie Wash Cloth hour. To her public she is a quiet, old-fashioned crinoline girl, but in reality she longs for the bright lights, and the film shows the trouble her employers are put to in order that her public is not disillusioned.

The picture is a light comedy bristling with laughs with a song or two put over by Ginger Rogers, with all the verve which has brought this vivacious personality so rapidly to the front.

90° South (*New Era*)

Phœnix Theatre. **3 p.m.**

Herbert G. Ponting has been at work on the editing and perfecting of this picture for well over two years and this unique record of Scott's last expedition to the South Pole will now be presented with an introduction by Vice-Admiral E. R. G. R. Evans, C.B., D.S.O. (Evans of the "*Broke*"), whilst the story is told in Ponting's own inimitable manner, with incidental music specially composed by Sir Walford Davies, and other famous composers.

When Mr. Ponting first brought the films home—in itself no mean achievement—their beauty, drama and appeal were instantly and widely acclaimed. There is tragedy in "90 deg. South," for there was tragedy in Scott's end, but there is drama, too, and comedy, and there are thrills enough for more than one Western "hair-raiser."

The whole life of the Antarctic is in this film, both of wild nature as it goes on unceasingly in that appalling silence and of the explorers as they lived it through ever-accumulating hardships. There is the splendour of the midnight sun and the eruption of Mount Erebus. There is the actual story of the expedition from their battling with seas and blizzard to the great and pitiful end. It is a truly great film of adventure that will remain for ever an imperishable glory of the British race.

Ghost Camera (*Radio*)

Prince Edward Theatre. **8.45 p.m.**

The Real Art super-production, "The Ghost Camera," is a mystery drama based upon an original story by that well-known English writer, Jefferson Farjeon, and the film stars Henry Kendall, with Ida Lupino and John Mills (who is said to give an exceptionally fine performance as Ida Lupino's brother in this film), in supporting rôles.

The story deals with the manner in which a chemist solves a murder with the aid of some undeveloped films in a camera he finds in the back of his car after a journey from the country. The director, Bernard Vorhaus, is said to have handled this Farjeon mystery in a manner which holds the interest, and at the same time withholds the solution until the very last.

Friday

The Girl in 419 (*Paramount*)

Carlton. **10.30 a.m.**

"The Girl in 419" is a thrilling action romance pivoting on a nerve-centre of modern life—the wards of a city emergency hospital.

James Dunn plays the leading rôle of a young doctor who is the head of the hospital. A young girl whose identity is unknown is brought in as a patient, and through his skill as a surgeon her life is saved. When she recovers, the doctor tries to elicit her story, but she refuses to disclose the names of her assailants. When publicity draws attention to her whereabouts, a new attack is launched against the girl. The girl is saved a second time, and, in a startling climax, the young house surgeon and his sweetheart are freed from their persecutors.

James Dunn gives a notable performance as a young doctor who finds time in the midst of his adventures with life and death to pursue his romance, and the girl is played by Gloria Stuart. David Manners, William Harrigan, Shirley Grey, Jack La Rue, Johnny Hines and Vince Barnett are in the supporting cast. George Somnes and Alexander Hall directed.

"Is My Palm Read," a Betty Boop Cartoon featuring the diminutive actress in a palmistry act, will also be shown.

His Grace Gives Notice (*Radio*)

Cambridge Theatre. **3 p.m.**

"His Grace Gives Notice," which Radio Pictures are Trade showing on Friday, July 21, is a comedy based upon the popular novel of the same name by Lady Troubridge. Arthur Margetson plays the part of the butler, who suddenly discovers he is heir to the Duchy of Marlow—in other words, a duke.

The consternation with which both the new Duke and the kitchen to whom he was formerly plain George, greet this change in fortune, constitutes the comedy in this film; the former butler's love for the Hon. Barbara Rannock, played by Viola Keats, and the manner in which he wins his bride, provide the drama. "His Grace Gives Notice" is a Julius Hagen production made at Twickenham.

Emergency Call (*Radio*)

Cambridge Theatre. **11 a.m.**

On July 21, Radio are presenting to the Trade a drama which exposes a new American racket—the ambulance-chasing racket.

In "Emergency Call," starring Bill Boyd with Wynne Gibson, William Gargan in support, this racket is woven into a strong drama, which shows the risks and lives of hospital doctors, and the hospital ambulance service. Bill Boyd and William Gargan, a hospital doctor and ambulance driver, respectively, come up against organised gangdom when they attempt to foil the efforts of those men who deliberately get run down by cars in order to claim big damages for fictitious injuries. Their success in combating this racket brings them directly up against Tom Rourke, the local gang boss, who is supplying the hospital with defective goods. When William Gargan dies under an operation due to defective ether, Bill Boyd sets out to clear the hospital of its gangster rule.

Monday

Love's Old Sweet Song (*Butchers*)

Palace Theatre. **3 p.m.**

This charmingly named picture is, of course, founded on J. L. Molloy's immortal ballad, and on that account alone is assured of a wide public. The theme has been developed by Lydia Hayward, and the picture was directed by Manning Haynes.

Its story is of the romantic career of a young singer in whose life the old song plays a prominent part. Encountered first in the picturesque atmosphere of an old-world cottage where she is holidaying after a strenuous concert season, she chooses this most melodious of songs for her radio debut. Afterwards she renders it in strangely altered conditions, and later still the words bring back their message of comfort and hope.

Though sentiment will naturally play its part in such a narrative we are assured of a plentiful admixture of humour, sensation and strong dramatic action, with the location shifting from farm, cottage and village inn to broadcasting studio, riverside villa and modernistic London flat. Special attention has been given to these settings under the art direction of Hugh Gee, whose flair for ultra-modern decoration is well known.

The clever cast of British players includes John Stuart as a concert impresario; Joan Wyndham as the singer; William Freshman as a young farmer; Ronald Ward as a fascinating ne'er-do-well; Harold Scott, the wireless entertainer; Barbara Everest, Marie Wright, Moore Marriott, and a promising juvenile actor, Master Ivor Maxwell.

The Ghoul (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

"The Ghoul," the Gaumont-British picture W. and F. are screening, is a real thriller. Boris Karloff has specialised in such pictures as this, and if the part he plays in "The Ghoul" is less gruesome than some others, it is not less effective in its drama.

The story, by Frank King and Leonard J. Hines, concerns an Egyptologist who has a jewel, stolen from a tomb, which he believes can bestow the blessing of eternal life. He desires to be buried with the jewel clasped in his right hand. Others are anxious to secure the jewel and immediately following the professor's death there are many complications. The high-light of the picture is the professor's return from the tomb. Then things get into a turmoil.

Boris Karloff is supported by a strong cast, including Cedric Hardwicke, Ernest Thesiger, Dorothy Hyson, Anthony Bushell, Kathleen Harrison, Harold Huth, D. A. Clarke-Smith, and Ralph Richardson. T. Hayes Hunter directed, and Hunther Krampf has to be credited with the masterly photography.

Tuesday

The Story of Temple Drake (*Paramount*)

Carlton. **10.30 a.m.**

"The Story of Temple Drake," adapted from a novel by William Faulkner, promises to set a new level in motion picture realism. It was directed by Stephen Roberts, and stars William Gargan, who came from the New York stage to take principal rôles in "Rain" and "The Woman in His House," as a young attorney, with Miriam Hopkins. Jack La Rue has the other major rôle as a hardboiled Southerner. Irving Pichel, Sir Guy Standing have important rôles, and the cast also includes William Collier, Jr., Florence Eldridge, James Eagels and Elizabeth Patterson.

Every man and woman, it is confidently predicted, will be fascinated by the character of Temple Drake. They will sympathise and possibly pity her, but more than anything else, they will be wickedly intrigued by this girl who knows she is blameworthy and is honest enough to admit it. Miriam Hopkins gives a finely shaded and restrained performance in the title rôle, while Jack La Rue is splendidly cast as Trigger, the menace.

"Popular Melodies," a Paramount musical featurette featuring Arthur Jarrett, will also be shown.

The Song You Gave Me (*Wardour*)

Hippodrome. **3 p.m.**

Bebe Daniels, who came to England expressly to star in "The Song You Gave Me," plays the part of a musical comedy actress, and her romance in the story begins when a young man presents her with his first composition.

The leading male rôle opposite Bebe Daniels is acted by Victor Varconi, the handsome and romantic actor, who appears as an impecunious officer who publicly insults a famous musical comedy star. He later becomes her humble but adoring secretary, and is thus at the mercy of her caprices.

In addition to this admirer, Bebe Daniels as the star has three devoted and persistent lovers, and these amorous gentlemen are ideally cast. Frederick Lloyd, of the irresistible chuckle and monocle; Leslie Matthews, a great British favourite; and Claude Hulbert, of the blank countenance, are the unfortunates at the star's beck and call. Paul Stein directed.

Noel Gay, author of numerous song hits, has specially written the haunting number which gives the picture its title for Bebe, and filmgoers who recollect her glorious voice in "Rio Rita," can imagine the treat that awaits them in "The Song You Gave Me." Iris Ashley, the well-known West End cabaret star, who plays an important part in the film, will also sing a Noel Gay number.

Prince of Arcadia (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

Carl Brisson appears in "The Prince of Arcadia," a Nettlefold-Fogwell production, and one of the big W. and F. programme. The picture was adapted by Reginald Fogwell from the musical comedy by Walter Reisch, and Hans Schwartz directed.

Arcadia did not care over-much for its royalties and sycophantic aristocracy and bundled them out of the country. The Prince was left to uphold what was left of the royal dignity. He failed in his trust and was forced to abdicate. Joining the other exiles, he did not mend his ways and was quickly embroiled not only with an actress but with his relatives.

The resourceful young fellow made light of his troubles and extracted a lot of fun out of life. Carl Brisson acts the character well, sings as tunefully as ever, and is ably supported by Margot Grahame, Ida Lupino, Annie Esmond, Peter Gawthorne and Dernier Warren.

Wednesday

Meet My Sister (*Pathe*)

Phœnix Theatre. **3 p.m.**

Screen fare very much to popular taste is promised by Pathé, who are presenting Clifford Mollison in "Meet My Sister" on Wednesday, July 26, at the Phœnix Theatre. It is an hilarious story of an impecunious young peer (Clifford Mollison), who is engaged to the fair Helen Sowerby, daughter of the millionaire of "soups, sauces and savouries" notoriety. But while his lordship is presumed to be *en route* for Paris, and not expected to return until the day of his wedding, his apartment is innocently occupied by a fair intruder (Constance Shotter). Lord Victor's unexpected return yields such complications that the embarrassed peer is obliged to introduce the lady as his sister! But the trouble doesn't by any means end there, for not only does a former "flame" of his lordship introduce herself as his sister, but the arrival of the real sister (played by Helen Ferrers) for the wedding involves this lordship in the merriest matrimonial tangle that ever cried out for a solution.

How this lordship's problem is solved and three weddings loom on the horizon make up a story that has not a dull moment. The story, which is adapted from the French, directed by John Daumery, has scintillating dialogue, piquant situations and is marvellously mounted. The cast also includes Fred Duprez, Frances Dean, Enid Stamp-Taylor and Jimmy Godden.

I Was a Spy (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

"I Was a Spy," the Gaumont-British picture which has a singularly brilliant cast, is based upon the true life story of Martha McKenna, and the rôle of heroine is played by Madeleine Carroll. She is supported by such well-known artistes as Conrad Veidt, as the German Commandant; Herbert Marshall, Gerald du Maurier, Edmund Gwenn, Eva Moore, Herbert Lomas, Nigel Bruce, Anthony Bushell, May Agate, George Merritt and Martita Hunt. Victor Saville directed.

The picture is intensely dramatic and played with fidelity. A representation of Roulers was built for the purposes of the story, and the greatest care has been taken that the "actualities" shall be faithful. On the spectacular side, "I Was a Spy" reaches a particularly high standard, and the acting is said to touch the peak of perfection.

Ginger Rogers and Norman Foster in IMAGINARY SWEETHEART (Radio)

John Stuart, Joan Wyndham and William Freshman in LOVE'S OLD SWEET SONG (Butchers)

"CAVALCADE"

SECOND WEST END RUN

"Cavalcade," following its record breaking run at the Tivoli, opened at the Marble Arch Pavilion on Sunday for a season.

Although it played to packed houses during the whole of its four months' showing at the Tivoli, such is its widespread appeal that it is expected to run at the Marble Arch house right through the summer until its general release round the country on October 9.

More than half a million people saw it at the Tivoli. It is probable that the Marble Arch Pavilion will show an equally big figure.

FILM BY PLANE

A WARNER SERVICE

A special 'plane was chartered on Monday morning to take a copy of "The King's Vacation" over to the Crescent Cinema, Douglas, I.O.M., for to-day's showing, so that the exhibitor could have it in good time for his presentation of this Artiss picture. This is further proof of the fact that Warners will spare no trouble or expense to justify its slogan, "Keep Faith with Exhibitors."

DAVIS CUP

Paramount News Special

British Paramount News are filming the final of the European zone Davis Cup competition from a special position allotted them in a box immediately on the right of the Royal box.

From their stations which command an uninterrupted view of the centre court, the B.P. cameramen will obtain close-up views of the Great Britain and Australia players and every aspect of the game will be treated from selected angles.

"MUMMY" BEATING HEAT-WAVE

"The Mummy" proved a weather beater at the Hippodrome, Wrexham, according to a telegram received from H. D. Moorhouse by S. F. Ditcham.

"Congratulations on The Mummy," Mr. Moorhouse wired, "a definite winner. Wrexham Hippodrome packed all day in spite of heat-wave."

South Dorset's New Super Kinema

M.P. OPENS THE PLAZA, DORCHESTER

DORCHESTER, in the centre of Thomas Hardy's beloved Wessex, was the scene of the opening on Monday of last week of a kinema which claims to be the most modern in all Dorset.

The Plaza, the erection of which is due entirely to local enterprise, was opened by the M.P. for the division, Major W. P. Colfox, M.C. The ceremony took the form of a matinee, the proceeds of which were allocated to the Dorset County Hospital.

Major Colfox was supported on the platform by Mrs. Colfox, the Mayor and Mayoress of Dorchester, T. Lynes (chairman of Dorchester Cinema Company), E. W. Tilley, E. J. Stevens (directors), J. G. Woods (managing director) and the Town Clerk.

Major Colfox congratulated the directors of the new kinema on the public spirit they had shown in building such a kinema, the cost of which, he said, was in the region of £20,000.

He was pleased to know that the building had been erected by a local firm. He wished the kinema every success.

The main film screened was "King Kong" and the Pathé Sound News, with its pictures of the King's Cup, Wimbledon tennis, and the visit of King Feisal to the Home Fleet.

A description of the Plaza, Dorchester, will appear in the *Ideal Kinema and Studio* for August.

BERNSTEIN DEAL

PLAZA AND REGENT ACQUIRED

A development is announced of the operations of Bernstein Theatres, Ltd., in Rugby and district, in association with Halford W. L. Reddish. The first move has been the purchase of J. F. Emery's interests in Plaza Theatre (Rugby), Ltd., owning the Plaza and Regent Theatres, Rugby.

Other important developments in the Midlands will be announced shortly by Bernstein Theatres.

The Plaza (2,000 seats) and the Regent (1,250 seats) are the two most important picture theatres in Rugby.

The Plaza, which was opened only last January, is constructed on luxury lines unrivalled throughout the Midlands. Apart from a fully equipped stage, it has an elaborate lighting system, which allows for the manipulation of 5,000 colour sequences in the auditorium alone. The Christie organ, with which the theatre is equipped, is broadcast every week.

GOOD FRIDAY

NO OPENING IN WIGAN

On behalf of nine Wigan kinemas, J. G. Gibson made an application to the Wigan Justices on Thursday for the renewal of music licences for the year to include Good Friday.

The Rector of Wigan (Canon C. C. Thicknesse) opposed the application. He said they deplored that the licence was granted at all for Christmas Day, and in the last two years for Good Friday.

The Free Churches also put forward an objection.

Mr. Gibson said with the advent of the talkies in the last two years, nearly every picture contained some music. They wanted the licence to cover Good Fridays, so that there would be no trouble with the Watch Committee.

The magistrates renewed the licence for twelve months, excepting Sundays and Good Friday.

CANTERBURY'S NEW KINEMA

LICENSING APPLICATIONS

Applications were made at Canterbury City Council on Wednesday for licences in respect of the new kinema at the Friars, from July 31, and the new Regal Cinema, from August 5.

With regard to the first-named, Alderman W. G. Dickins moved that the matter be deferred for a month. Seconding, Coun. J. G. B. Stone said that the licence ought not to be granted until the building complied with all the requirements.

An amendment by Ald. G. R. Barrett that the licence be granted, subject to the requirement being complied with was adopted.

In respect of the other, Ald. Barrett's position that the licence be granted conditionally was carried.

JACKSON'S SOUTHEND HOUSES

After being closed for a week, the Regal, Southend, reopened on Sunday, July 16. The property was taken over by F. S. Gauntlett on behalf of the proprietors on July 12.

This is the last of the Jackson Southend Four that has passed from the control of L. H Jackson, three—the Plaza, Mascot and Regal—to Mr. Gauntlett, and the King's Hall, Westcliff, to its old proprietor, Mr. Ashby.

WORKSOP ACQUISITION

The Miners' Welfare Hall, Worksop, has been acquired by Arthur Wood, who has other kinema interests in Yorkshire. The hall is to be used as a kinema, and the necessary alterations are going forward. W.E. talkie apparatus is being installed, and the new hall will open on August Bank Holiday.

WORLD AUDIENCE SEES BRITISH FILMS

PREMIER HEADS DISTINGUISHED GUESTS AT GALA SHOW

Most Brilliant Function in Trade's History

MARK OSTRER

THE progress of the British Film Industry was brought home in practical fashion to the nations of the world on Wednesday night when delegates and pressmen attending the World Monetary and Economic Conference were the guests of the Film Group of the F.B.I. at the gala performance at the New Victoria.

It was a great and unparalleled occasion in film history, and it was accompanied with an example of showmanship which has never been approached in any country.

The theatre itself was thronged with representatives of every one of the sixty-six nations attending the conference, and the note set by the proceedings was admirably interpreted by the Prime Minister, who, at the close of the show declared to Mark Ostrer:

I have thoroughly enjoyed every minute of this marvellous evening's entertainment.

And before the gala performance another amazing gathering assembled at the Dorchester Hotel for the film gala dinner, at which over six hundred and fifty-three journalists of all nations were present. It is a remarkable fact that this, the largest gathering of journalists that has ever assembled, met as the guests of the British film Trade.

It was an earnest of the sentiments expressed later by Mark Ostrer, who said:

It is of the greatest importance to combination that the Press and the screen should act in concert with each other and ensure that world co-operation to which the joint connection of these industries can contribute so much.

Distinguished Guests

The guests, who were received by Charles B. Tennyson, chairman of the Film Group of the F.B.I., and Mrs. Tennyson, also included representatives of the British Trade, including Mark Ostrer, chairman of Gaumont-British; Viscount Lee of Fareham, vice-president of Gaumont-British; H. Bruce Woolfe, managing director, B.I.F.; C. H. Dade, Col. H. A. Micklem, Hon. Edward Shortt (president, B.B.F.C.), A. W. Jarratt, Sam Eckman, J. C. Graham, Jeffrey Bernerd, Frank Ditcham, James Welsh (president, C.E.A.), T. Ormiston, M.P., S. W. Smith, J. Hagen, W. J. Gell, F. W. Baker, Herbert Wilcox, S. L. Bernstein, and W. R. Fuller.

There were many producers and stars from British studios, among those who were noticed being Michael Balcon, Walter Forde, Maurice Elvey, Victor Saville, David Ostrer, T. A. Welsh, Sir Gerald du Maurier, Jack Hulbert and Cicely Courtneidge, Jack Buchanan, Evelyn Laye, Victor McLaglen, Margot Grahame, Jessie Matthews, Anna Neagle, Ralph Lynn, Leslie Henson, Conrad Veidt, T. Hayes Hunter, Carl Brisson, Tim Whelan, and others.

There has never been a more brilliant function in the annals of the British film. Full decorations were worn both at the dinner at the Dorchester and by the guests at the New Victoria, who included most of the delegates to the conference, and a large number of well-known society people, among them were:—

Princess Helena Victoria, Rt. Hon. J. Ramsay MacDonald, Marquis and Marchioness of Londonderry, Earl de la Warr, Earl of Cromer, Lord Clarendon, Lord Milne, Lord Brabourne, Lord Burghley, Viscount Hailsham, Viscount Gage, Viscount Ullswater, Viscount Bridgeman, Rt. Hon. R. B. Bennett (Canada), Mr. Forbes (Prime Minister of New Zealand), Rt. Hon. J. H. Thomas, Rt. Hon. J. C. C. Davidson, Rt. Hon. Sir Edward Hilton, Rt. Hon. Sir Thomas Inskip, the Belgian Ambassador, the Swiss Minister, Sir Robert Blair, Sir Hugo Hirst, Sir Godfrey Thomas, Sir Eric Geddes, Sir Horace Dawkins, Sir George Crichton, Sir Phillip Chetwode, Sir Maurice Hankey, Sir Harry Brittain, Mrs. Stanley Baldwin, Dr. Burgin, Col. John Buchan.

The banquet speeches were brief, being confined to the loyal toast, submitted by the chairman; the Guests, by Mark Ostrer; and the response by M. Jeraud, the distinguished French publicist, known to the world as "Pertinax."

Tribute to C. M.

The chairman (Charles B. Tennyson) read a number of telegrams from well-known people in the Trade who expressed regret at being unable to attend, including one from C. M. Woolf, joint managing director of G.-B. It was a tribute to the high opinion in which Mr. Woolf is held by the company that unanimous support was forthcoming for the proposal to send him a message on behalf of the company, expressing regret at his enforced absence, and joining in the hope for his speedy recovery and early resumption of his many activities.

Mark Ostrer, after referring with regret to the absence of Mr. Woolf, welcomed the company, which was undoubtedly the greatest representation of Pressmen and the world Press, whose names are known the world over. He hoped that would be but the forerunner of many other similar gatherings to help cement the great friendship between the Press and the film world.

With them they welcomed representatives of the large film companies. Thus they had coupled together the two industries that controlled the most subtle and far-reaching agencies for the moulding and direction of world public opinion.

It was, he said, unnecessary for him to enlarge on the great developments which had taken place in the kinematograph Industry, especially during the last few years, or to enlarge upon the increasing influence the films have on the lives of large masses of people throughout the world. He would but say that it was of the greatest importance to civilisation that the screen and the Press should act in concert with each other.

The Press had materially assisted in the progress and development of moving pictures, and as a film man, he could not speak too highly of the assistance and co-operation the Press had given them. He took that unique opportunity of saying, on behalf of the whole film Industry: "We thank you."

Ears, Eyes and Mouthpiece

In conclusion, Mr. Ostrer declared that their joint connection with the world conference as the ears, eyes and mouthpiece of the world was a great responsibility, and in proposing the toast, he would ask them also to drink to the success of the conference—to that world co-operation to which a still greater link-up between the Press and the film could contribute so much, and in doing so create a lasting peace, and a better and more solid understanding between the nations of the world.

On behalf of the guests, M. Geraud made a witty and amusing speech, in which he referred to the valuable function of the film in the creation of better understanding between the nations, and paid a graceful tribute to the British film Industry.

During the dinner musical numbers were presented by Roy Fox and his orchestra from the Kit-Cat Club.

Distinguished Gala Performance

As upon the arrival of the guests at the Dorchester, more crowds assembled to witness their departure to the New Victoria, the façade and interior of which were dressed in appropriate gala attire. Outside a huge crowd had gathered to greet the arrival of the many distinguished guests who had accepted invitations.

The scene inside the lobby and the auditorium was one of the most colourful ever witnessed inside a British theatre, and the screening of such a typical all-British programme gave the 2,500 visitors to the New Victoria unexampled evidence of the dominant position won in the film Industry by the home product.

The film programme was preceded by a brilliantly conceived prologue, which, upon the tabs being raised, disclosed the flags of the sixty-six nations taking part in the Conference. As the National Anthem of the major States was played their respective flags were raised by invisible wires, the other national emblems being similarly treated in turn.

The opening item was a joint news-reel, contributed in co-operation between British Movietone, Gaumont Graphic and Pathé, which was one of the smartest pieces of film journalism ever screened, as it presented a full story of the Isle of Man "Round the Houses" race, which was only run off that afternoon. The films were rushed to London by air, developed and assembled by 9.15 p.m. —an international record of its kind.

The Programme

A G.-B. "Miniature," depicting the beauties of Windsor Castle, was followed by a selection of topical items purely national in character—The Derby, the Cup Final and Trooping the Colour.

The occasion was noteworthy for the first screening of the British International picture "Contact," dealing with the romance of the Imperial Airways services to the East and South Africa, an item which was very heartily applauded. Another B.I.F. contribution was a "Secrets of Naturo" subject, "Gathering Moss."

The big film was the G.-B. feature, "Falling for You," featuring Jack Hulbert and Cicely Courtneidge, which brought forth a hurricane of applause.

The proceedings concluded with another example of showmanship, which evoked the congratulations of the guests. As the tabs closed on "Falling for You," the auditorium was invaded by a host of "Nippies," who served champagne and light refreshments to all the guests in their seats. Others followed with boxes of smokes for the men and chocolates for the women.

The evening concluded upon a note of great enthusiasm, and as the guests departed it was noticeable that opportunity was being taken to peruse the elaborate brochure printed in English and French which described the progress of the British film Industry.

British Production Activities

In an analysis of the film situation in this country, it was stated that since the advent of the talkies 489 British pictures had been produced.

Evidence to the progress of the film Industry of this country was shown in the following figures that were quoted in this connection. In 1929, 54 films were made; in 1930, 105 films; 1931, 149 films; 1932, 161 films, and in the two months, April and May, 1933, 20 films were registered, making a grand total of 489 films.

A lengthy description of the Gaumont-British activities was given, and reference was made to the proposed production at Shepherd's Bush and Islington of 40 films annually at an approximate cost of £1,000,000. Particular attention was given to the overseas organisation of Gaumont-British, and a beautifully produced inset in colour particularised in detail the general production resources of the G.-B. studios and their product. Reference was also made to the other film companies—British Lion, Twickenham and British and Dominions.

The Organisation

The arrangements for the gala performance and the dinner were an example of efficiency, and notwithstanding the grand scale upon which preparations were necessarily made, everything went off without the slightest hitch. Particular praise was forthcoming from the many foreigners at the admirable organisation which operated so smoothly at the New Victoria. Credit for this was due to the efforts of Jeffrey Bernerd and the theatre management.

The organisation of the gala was in the hands of a special committee of the F.B.I., consisting of Charles B. Tennyson and Neville Kearney (representing the F.B.I.), Sir Edward Crowe, Major Ralph Glyn, M.P., Rear-Admiral A. Bromley, E. Granville, Alfred Hersly, R. D. Fennelly and E. Foxen Cooper (representing the Government Departments), and C. M. Woolf, Hubert T. Marsh, S. W. Smith, Julius Hagen and A. W. Jarratt (representing the British film Industry).

The theatre, refreshments, decorations and souvenir programmes were provided by the Gaumont-British Picture Corporation.

Robert Woolsey (second from the left), the star of DIPLOMANIACS (Radio), which is now at the Coliseum, visits the "Southern Maid" set at Elstree. With him are J. J. Kennedy of Radio Pictures, Clifford Mollison and Joe Grossman

ADVERTISING CUTS

MANCHESTER'S DISCUSSION ON REDUCING SPACE

Blackburn Exhibitors to Co-operate

THE half-yearly meeting of the Manchester and district branch of the C.E.A. was held at the Deansgate Picture House, Manchester, last Friday afternoon, JOHN HARRISON being in the chair. At the outset, the meeting stood in silence in respect of the memory of the late Mr. W. Stephenson, the chairman, whose death a few weeks ago came as such a shock to the members, and about whom Mr. Harrison made eulogistic comment.

Two Victims

Letters of apology for absence from Coun. Fred Read (in hospital) and T. H. Hartley, the acting vice-chairman, who is in bed with influenza, were read.

Self-Defence

Arising out of the minutes of the last meeting, E. CHESHIRE said he was not satisfied with them. At the last meeting, he said, he had drawn attention to the superkinemas giving 9d. for 4d., as he termed it, with their two feature films, a band, an organ and variety turns, and the small exhibitor had had a complaint to meet from members that he had dropped his price 1d. He did not, however, see it mentioned in the minutes of the last meeting.

At the suggestion of the chairman, Mr. CHESHIRE then made his points known, and said the larger theatres should have no complaint to make about the small exhibitor reducing his charge one penny.

"It has been said that I have looked at the matter in the wrong light," he continued. "As a matter of entertainment value, if I drop my price one penny and I am giving a one-feature show, I am not so culpable as the man who has got two features, an augmented orchestra, and two artists and only charges 3d.

Mr. HARRISON: I do not see that any good purpose would be served by prolonging this discussion. Mr. Cheshire complains that he did not get publicity on this particular point, and I have allowed him the opportunity to state his case. Mr. Cheshire's protest is that it is just as bad for a large theatre to give a lot of features for 3d. as it is for the small exhibitor to drop his price to 2d. In my opinion, they are both to blame. I think we should run our shows as picture shows.

Advertising Costs

Dealing with the correspondence, C. BOWMER, the acting secretary, in the absence of Fred Carlton (ill), said he had had a letter from E. Naylor, a Blackburn exhibitor, regarding money spent on advertising, and he thought the Blackburn exhibitors should get together and agree to a minimum space being taken in the local papers by all exhibitors in the area.

Mr. HARRISON: In reference to this, I understand that the Liverpool exhibitors have agreed to use a minimum or maximum amount of space. It is a very satisfactory way for all. There is no reason why our secretary should not take up the matter with the Blackburn exhibitors and call a local meeting.

R. PURVES (A.B.C.) said he represented two houses in Blackburn, and said that Mr. Naylor was a little beside the point. He did not mention anything about hoardings, window displays and the amount of money he spent in that direction. If Mr. Naylor wanted to come into line he would be willing to join him. His own company had not a solitary hoarding in Blackburn, and was under him in newspaper advertising.

In reply to the chairman, Mr. PURVES said he was quite willing to meet the Blackburn exhibitors on the matter.

Mr. BOWMER said he had written all the Blackburn exhibitors about the subject of Mr. Naylor's letter, but there was only Mr. Purves (who was superviser for the A.B.C. halls in Lancashire and district) in attendance.

It was eventually agreed to call a meeting of Blackburn exhibitors to discuss the situation.

A Poster Standard

Regarding poster advertising, Mr. BOWMER read a report regarding the alleged amalgamation of billposting concerns to hit upon a standard price.

This led to a lengthy discussion, during which Mr. PURVES said that he had cut out all poster advertising for his thirty theatres, with the exception of at Preston, and his company had saved £2,000 a year by it, and that they had not lost any money at the pay boxes as a result. In fact, he said, they were doing better business. He urged, and was supported by other exhibitors, that the best form of advertising was in the newspapers.

Rentals in Camera

A long private discussion on the question of film rentals followed, and it was resolved that the branch approved the appointment of the special committee appointed by the General Council to go into the question of film rentals and standard terms.

Two Reminders

Mr. BOWMER, in his report, said that members were failing to send the P.R.S. returns of their music played. This was an important matter which the exhibitors should take notice of. He also mentioned the matter of the Censor's certificate being omitted from films shown, and not being replaced by operators.

Conference '33-'34

A vote of thanks for the hospitality shown to members during the Scottish week was passed.

JOHN HARRISON

The meeting confirmed the venue for the annual conference for 1934 to be at Blackpool.

Trade Propaganda

Mr. CHESHIRE said he was convinced that very little had been done by the C.E.A. in formulating a propaganda campaign to counter the attacks on the Trade by religious and other people. He thought that the official organ was not doing what it ought to do. They wanted a militant man in London to-day, he said. They were surrendering their rights and liberties, and they wanted a man to represent the kinema Trade who would go to the Government and speak to them as they should be spoken to.

Mr. HARRISON: It was never intended that the *Cinematograph Times* should be a militant concern. I do not think Mr. Cheshire has been fair. The attacks that were made by the *Methodist Times* and T. O'Brien (in *Pearson's Weekly*) were dealt with. I think Mr. Cheshire is unduly alarmed when he thinks that the Trade is not being looked after.

A Rochdale Meeting

It was decided that the next quarterly meeting of the branch to be held in October would take place in Rochdale.

Overseating?

Before the meeting closed Mr. CHESHIRE referred to the number of kinemas that were being built all over the country, and said it was against the welfare of the kinemas already existing.

Mr. HARRISON: The branch has received several letters from exhibitors of certain districts on the same subject. The existing kinemas cannot get their halls half-full, and most of them are losing money.

RENTALS IN THE NORTH

CUMBERLAND SUPPORT

The efforts of the Film Rentals Committee in the Northern branch area have so far met with considerable success. The branch area has been divided into districts for the purpose of meeting the individual exhibitors in each district. Up to the present the Committee has met the exhibitors in several of those districts, and the support received to the "40 per cent. maximum for full programme" resolution has surpassed their most sanguine expectations.

At a meeting in Cumberland last week the exhibitors there displayed great enthusiasm, and the suggestion was put forward by the Cumberland exhibitors that as such district meetings fostered by the C.E.A. did a tremendous amount of good, arrangements should be made for such occasional meetings to take place each year. The Stockton area, too, was visited last week, with good results.

SHEFFIELD MEETING

There was a large and representative gathering at a special meeting of the Sheffield C.E.A., called to discuss the Birmingham resolution, every district covered by the branch being represented. The meeting was held in camera, and though no statement was issued to the Press, it is understood that there was unanimity in favour of the resolution. The meeting was held at the Grand Hotel on Friday afternoon.

We are officially informed that a statement will probably be made at an ordinary monthly meeting of the branch, which takes place this (Wednesday) evening.

NORTH STAFFS BRANCH

The next meeting of the North Staffs branch, to be held next Friday at the Hippodrome, Stoke, promises plenty of business.

The Carbon Combine, a question left over from the last meeting, is on the agenda, while arrangements for the annual outing will also be discussed.

LANCS. DIRECTOR'S DEATH

Herbert Partington, a director of three kinemas, the Palladium, Lancaster, and the New Premier and Clubmoor, Liverpool, died at Blackburn, where he had a large business, on July 14. Mr. Partington was 60 years of age.

INDEPENDENTS' QUOTA

SHORTAGE OF GOOD PICTURES CAUSES DIFFICULTIES

General Council to Take Action

JAMES WELSH presided over the July meeting of the General Council last week, the first business of which was to receive and discuss the report of the committee upon

Film Rentals

Your committee has been very much encouraged by the response which has been made by the branches in the campaign against extortionate film rentals. In one or two branches the results could show further improvement, but none of those are key centres, so that the absence of their wholehearted support does not weaken the campaign generally, although their support would strengthen it.

As there is not a great deal of booking activity expected between now and the reassembling of the General Council, your committee recommends the General Council to advise the branches to continue their effort to maintain their unity on this subject. Your committee has never known an occasion when there has been such a response and so much loyalty, particularly amongst competing exhibitors.

Two Cases

The only rumblings of 50 per cent. that have occurred recently—so far as your committee knows—have been in connection with a couple of films.

"Gold Diggers of 1933" has been Trade shown, and your committee has been informed that 50 per cent. has been asked. There does not seem to be any great difficulty in booking this film at 40 per cent., and your committee does not see any reason why it should not be obtained for 33½ per cent. if exhibitors do not hurry, and at that price it should include the supporting programme.

The other film in connection with which 50 per cent. has been mentioned is "Bitter Sweet," concerning which numerous elaborate statements are at present appearing in the Press. Judging by reports which your committee has received from the Trade show, this is not, in their opinion, a film for which exhibitors need even think that it is necessary to pay 50 per cent., and your committee has no doubt, if they do not rush, much lower percentages will ultimately be taken.

The London branch drew attention to the difficulties independent exhibitors were now experiencing where they were in competition with circuit houses, which naturally had first call upon the British product, for which their allied producing companies were responsible.

The GENERAL SECRETARY suggested it would be a convenient time to send a deputation to the President of the Board of Trade if he was willing to receive one.

The problem was becoming more acute since quota films were now dividing themselves roughly into two classes—the good product turned out by the Gaumont-British Corporation and B.I.P., which only left the generally poor product, with occasional exceptions, which the American firms acquired, and it was only the latter, which more often than not was suitable for showing, from which independents with circuit opposition could select.

J. ALEXANDER, on behalf of the London Branch, said where an independent was up against a circuit house, it was impossible for the former to get good quota films.

The PRESIDENT stated that what applied in London to a large extent applied in other areas where the two British circuits were operating.

British Films Reduce Receipts

Coun. E. HEWITSON said the members of the Advisory Committee were fully aware of their obligation, and he personally had advised that it was not necessary to book some of the dud stuff, provided an exhibitor kept a record of what he had done for the information of the Board of Trade. There should be recognition of the fact that there were so many bad quota films on the market that an exhibitor could be excused for not taking them.

C. A. Mathes: In London we find that showing a quota film often gives us one-third our normal takings. My books at one of my theatres could prove this on countless occasions. Can one see the Board of Trade and get exemption before one is guilty?

Rather than be guilty I continue to book what quota films I can, but I am in direct competition with a Gaumont-British house. Is it possible to put your case during the current year to the Advisory Committee and get exemption, or have you got to chance it?

A. B. KING: My advice is to go ahead with your deputation and make it as strong as you possibly can. I would make the case so strong that the President of the Board of Trade will realise what we are up against.

Danger of the Monopoly

Major A. J. GALE said he did not wish to criticise the big corporations, but they were satisfied with the quota films they were able to monopolise in the country, and so long as that state of affairs existed he did not think the independents received a fair crack of the whip under the Quota Act.

F. W. MORRISON suggested the deputation should seek definite evidence of the ill-effects mentioned by Mr. Mathes.

Capt. G. B. ROW considered the object of the deputation was not so much to claim exemption as to place the renter upon the same basis as exhibitors. The obligation of the renter was to acquire product, but why should the law not be that he also had to book it?

It was agreed that the deputation should consist of the officers, together with Messrs. Alexander, Mathes, Dooner, Metcalfe, Gale, Hamilton-Godfrey and Pollard.

Thanks to Scotland

FOR HOSPITALITY DURING THE CONFERENCE

AT last week's meeting of the General Council one of the outstanding features was the whole-hearted expressions of appreciation to the Scottish branch for the hospitable reception given to the visitors to the recent Summer Conference.

R. DOONER, in moving a vote of thanks, said: It is difficult to find words to express my appreciation of the wonderful arrangements and hospitality of Glasgow. I have had the pleasure of attending a great number of Summer Conferences, but know of no Conference on record that has compared for delightful arrangements to the Glasgow one. The Gleneagles outing was perfect and was a red letter day in the history of golf. My only regret is that I did not take that tin mug back to South Wales, but I am looking forward to doing so next year.

I retain a distinct impression of the plans made for the benefit of the Council, too—in fact, there was not a weak spot anywhere. The trip down the Clyde was an outstanding event and the little personal incident which took place during the last evening at the farewell gathering will remain long in my heart and memory.

Our sincere congratulations and thanks are due to the whole of the Scottish branch for the wonderful hospitality received during our time in Scotland.

J. ALEXANDER: I may say that nothing has ever given me greater pleasure than to be able to second this vote of thanks. On behalf of the London branch—and we numbered 30, the largest party which ever went from one branch—I wish to express the thanks of everyone and to say how much they appreciated the hospitality extended during that week.

On the Saturday after the finish of the conference, Alec King arranged for the London exhibitors, who were still there, one of the most delightful outings it had ever been their privilege to enjoy. I thank the president, Mr. Ormiston, Mr. King, and the whole of the executive of the Scottish branch for the very wonderful time we had.

Hopes of a Return Visit

T. ORMISTON, replying for the Scottish branch, said: Mr. Dooner, Mr. Alexander, Gentlemen, on behalf of the Scottish branch I must say the pleasure was twofold—we got as much pleasure from entertaining you as you had in being entertained. The fact that you enjoyed yourselves so much was evident and that gave us added pleasure, and we hope there will be another opportunity when we can show you we have not yet exhausted our delights.

A. B. KING, J.P.: There is very little I can say, but you all seemed to have a good time, and we enjoyed having you in Scotland. I think we do not get together often enough—when we get together socially we find out what fine chaps we all are, and the Scottish branch hopes you will come back again.

Next Meeting

The next meeting of the General Council was fixed for Wednesday, September 13, in London.

BILLPOSTING RATES

NO REDUCTIONS

The Scottish branch drew attention earlier in the year to the fact that they considered the billposting rates at present in force were excessive. The matter was referred to the General Council to take up with the British Poster Advertising Association.

Correspondence ensued between Mr. Fuller and Geo. F. Smith (secretary British Poster Advertising Association), the former stating that the C.E.A. considered there was no justification for the increase of from 1d. to 2d. per sheet, and also disputing the statement made by Mr. Smith in a letter to the Scottish branch that posters were the cheapest form of advertising.

No Use Meeting

A request was made for an interview between the B.P.A.A. and representatives of the General Council to consider the matter further.

Mr. Smith replied that he was directed to say there was no justification for a reduction in billposting charges, and that no good purpose would be served by the suggested interview.

G.P. Committee's View

The General Purposes Committee reported on the position as follows:

Your committee has considered this matter and the experience of some of the members points to local action being taken where the members are not satisfied with the present billposting rates. Several of the members have indicated that where by agreement with their oppositions they have cut out poster advertising on the hoardings, it has only been the matter of a few weeks before the local billposters have approached them with an offer of 1½d. a sheet in lieu of 2d. Quite a number of members of the committee have also reduced to a very large extent their poster advertising and the report is the same everywhere, that they cannot trace any loss of business on this account.

Your committee comes to the conclusion, therefore, that considerably more money has been spent in the past than was necessary on this form of advertising, and any members who are not satisfied who want to take the matter further in their locality can do so, backed by the experiences of others that they are not running any great risk of loss by reducing this kind of advertising.

LOVES OLD SWEET SONG

A BUTCHER-ARGYLE PRODUCTION

Based on
J. L. Molloy's World-Famous Ballad

Screen Play & Dialogue
by LYDIA HAYWARD

"Just a Song at Twilight, when the lights are low"

Monday Next—July 24th—Palace Theatre—3 p.m.

FOUR W. & F. OFFERINGS

Scenes from the four offerings to be Trade shown next week by W. & F.: 1. Heather Angel and Fernand Graavy in EARLY TO BED. 2. Carl Brisson and Margot Grahame in the Nettlefold-Fogwell production PRINCE OF ARCADIA. 3. Boris Karloff, king of the eerie, stars in G.-B. film THE GHOUL with (4) Dorothy Hyson. 5 & 6 are incidents from I WAS A SPY, the G.-B. picture of Martha McKenna's grim experiences as a spy. The brilliant cast includes Madeleine Carroll, Herbert Marshall, Conrad Veidt, Gerald du Maurier and Edmund Gwenn.

SYLVIA SIDNEY GIVES TALKIE STARS A LESSON

says the Evening Standard in a tribute to Paramount's great Plaza success

JENNIE GERHARDT

DAILY EXPRESS

Sylvia Sidney plays her part with an excellent feeling for restraint and takes full advantage of the directorial cunning of Marion Gering.

DAILY MAIL

Her performance in the title part of this sentimental story is an event in this year's outpourings of celluloid.

DAILY HERALD

In "Jennie Gerhardt," at the Plaza, Sylvia, in the name part, has a role that gives her fine scope for her dramatic talent. Her characterisation of Jennie, from the girl of 18 to the woman of 50, is extremely well done.

EVENING STANDARD

WHEN Sylvia Sidney is given a good part, as in "Jennie Gerhardt" at the Plaza, she is one of Hollywood's half-dozen best actresses.

The dark star of Paramount, with a beauty that is always glowing but rarely bursts into flame, has an extraordinary dramatic punch. It knocks the emotional light-weights of talkies into next week.

I class Sylvia Sidney as a fine actress because she not only gets beneath the skin of the part, but she burns it up imaginatively from end to end. She is like a flame, scorching up the things that hurt her. She is sensitive, but has enormous strength; and finally she has the look of drama about her—tense and menacing—and could dramatise the second lump in a cup of "kawfee," as we gangsters say.

Go and see her in this film. You will be slowly paralysed into praise. If you think the action too slow, that is only because most talkies are much too fast and say absolutely nothing at about seventy miles an hour.

I award Miss Sidney the palm for the best piece of acting among the new films. I do not underrate the quality of Hollywood acting, which is very high, but I think Sylvia can give many of her starring sisters a lesson.

DAILY TELEGRAPH

IS there a better, a sounder, a more sincere young actress on the screen than Sylvia Sidney? I doubt it. Barbara Stanwyck may have a little more dash, Diana Wynyard is more mondaine, Jean Harlow more spectacular, Joan Crawford more graceful, Katharine Hepburn more distinguished.

But when it comes to getting under the skin of a part, and creating a live three-dimensional character, this little 23-year-old New York Roumanian has no superior and precious few equals.

REYNOLDS'S

"Jennie Gerhardt" is certainly one of the best things Sylvia Sidney has ever done—a true womanly impersonation of a character suffused with tenderness, pathos and haunting beauty.

SUNDAY TIMES

Never have I seen her give so sincere, so natural, so convincing a performance. In this part we forget the work of the actress, and become lost in the grief and trials of the woman.

THE TIMES

Miss Sidney's acting has a delicacy and integrity that the films seldom discover or allow. Her suffering has dignity and no excess; her passion is not thrown upon the screen but permitted to arise from a thousand touching and precise indications of character. The film, which has been well directed by Marion Gering, has in consequence a distinction that sends the mind back to *Stella Dallas*.

MORNING POST

Sylvia Sidney came to the films after serving her apprenticeship on the stage. This is important to mention, because, in this picture, she shows a real sense of suspense which is not shared by any other actress in Hollywood, especially by anyone as young as Sylvia Sidney. She has not the experience of silent technique behind her, and yet her performance in "Jennie Gerhardt" proves how well she understands the value of that technique.

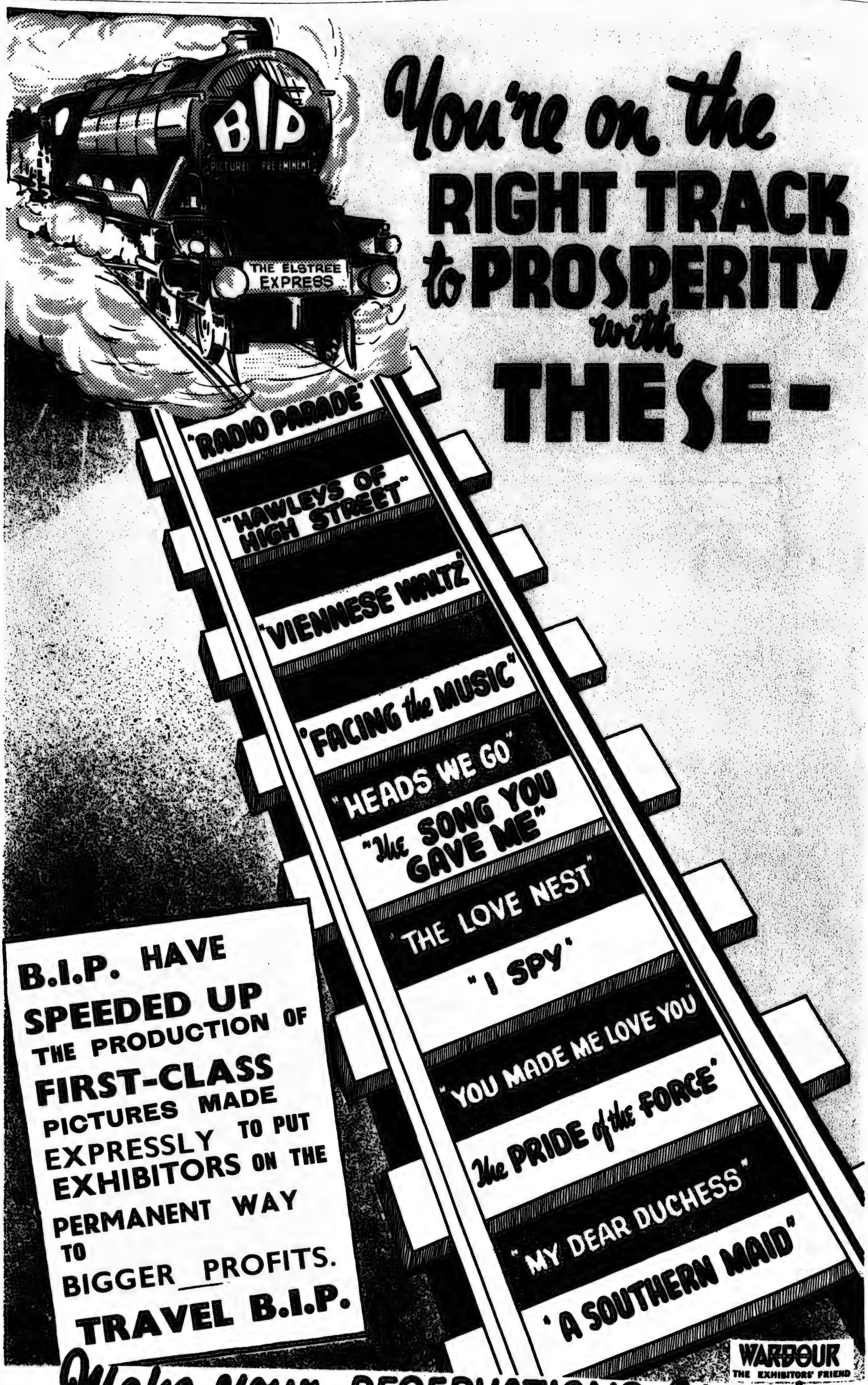
Expressive

She can hold a silence and a pause with real meaning at least a second longer than any other actress would be allowed to risk. One slow movement of the eyelid and she has expressed almost as much as Elizabeth Bergner herself could.

It is the same with Marion Gering's direction. He has most skilfully allied talk technique with the significance of the more effective silent methods. There is a sequence when Jennie's baby is being born which he has done with a minimum of dialogue, from above, which shows not only his ability in finding new shooting angles, but how the best Hollywood directors are going more and more back to silent methods.

SUNDAY PICTORIAL

Famous Novel.—"Jennie Gerhardt," at the Plaza, is based on the famous novel by Theodore Dreiser. It gives Sylvia Sidney an excellent opportunity in a highly emotional role, of which she takes full advantage. This dark-eyed little lady is one of the screen's most sensitive actresses. Her work in the title role of this somewhat uneven tragedy is at times inspired, and the film should be "sure fire," as the Americans say with women film fans.



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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Ann Carver's Profession (U.A., Columbia)—American.	68 min. (A)	Fay Wray .. Gene Raymond, Claire Dodd.	Arresting and human marital drama, the story of a modern Portia. Strong story, excellent characterisation, and sensitive treatment.	Excellent general booking. Juvenile appeal slight.
Bachelor Mothers (British Lion)—American.	60 min. (A)	Evalyn Knapp, James Murray, Margaret Seddon.	A simple drama of a modern youth draped in popular sentiment. Story slight, but characterisation sound and treatment effective.	Satisfactory supporting entertainment for the masses. Of little appeal to youngsters.
Below the Sea (U.A., Columbia)—American.	76 min. (A)	Ralph Bellamy, Fay Wray, Fredrik Vogeding.	Glorious underwater melodrama, with a strong rousing story, clever treatment and excellent characterisation. A picture which covers every phase of popular entertainment, and presents it with thrilling spectacle.	Excellent box-office attraction. Should excite the juveniles.
Between Fighting Men (Gaumont-Ideal)—American.	59 min. (U)	Ken Maynard .. Ruth Hall.	Conventional Western story with brisk action, popular sentiment and humour.	Useful supporting offering. Good fare for children.
Circus Queen Murder, The (U.A., Columbia)—American.	62 min. (A)	Adolphe Menjou .. Greta Nissen.	Good murder mystery drama, played against vivid circus backgrounds. Realistic thrills, and pleasing romantic interludes.	Good two-feature programme attraction. Slight juvenile appeal.
Cocktail Hour, The (U.A., Columbia)—American.	68 min. (A)	Bebe Daniels .. Randolph Scott, Sidney Blackmer.	Sophisticated sex trifle, which presents an old story in a dazzling modernistic atmosphere. Development obvious, but detail and characterisation entertaining.	Average two-feature-programme booking with star pull. Unsuitable for children.
College Humour (Paramount)—American.	79 min. (U)	Bing Crosby .. Jack Oakie, Mary Carlisle.	Conventional collegiate comedy drama, played to music. Story slight and protracted, but detail diverting and the crooning of the star irresistible. Production qualities excellent.	Potential box-office proposition with strong star values. Good stuff for children.
Deadwood Pass (Pathe)—American.	58 min. (U)	Tom Tyler, .. Alice Dahl.	Orthodox Western, put over by swift action, good team work, and delightful natural settings. Good fights and popular love interest.	Adequate outdoor entertainment. Just the stuff for juveniles.
*Heads We Go (Wardour) British.	85 min. (A)	Constance Cummings Frank Lawton, Binnie Barnes.	Romantic comedy drama, conventional and rather protracted stuff, which nevertheless makes for safe popular light entertainment. The star is attractive, the situations are bright, and the technical work is well up to standard.	Dependable light attraction. Harmless for juveniles.
Heroes for Sale (F.N.)—American.	71 min. (A)	Richard Barthelmess, Loretta Young, Aline McMahon.	Drama of heroic stand of man up against war-time injustice and post-war depression.	Serious booking for general audiences. No attraction to juveniles.
*I'll Stick to You (British Lion)—British.	65 min. (A)	Jay Laurier .. Betty Astell, Louis Hayward.	Familiar farcical comedy, put over by a competent and hard-working cast, who bring new life and gaiety to popular situations.	Good light booking. Harmless for juveniles.
I Loved You Wednesday (Fox)—American.	78 min. (A)	Elissa Landi .. Warner Baxter, Victor Jory.	Conventional triangle romance, treated with imaginative direction. Good characterisation and spectacular ballet and outdoor engineering sequences.	Popular two-feature programme offering. Harmless to children.
It's Great to be Alive (Fox)—American.	57 min. (A)	Raul Roulien .. Gloria Stuart, Edna May Oliver.	Novel musical extravaganza, with a piquant theme. Development rather slow and conventional, but good team work and staging successfully combine to promote easy, scintillating diversion.	Safe two-feature programme proposition. Negligible child interest.
Justice Takes a Holiday (Gaumont-Ideal)—American.	67 min. (A)	H. B. Warner .. Huntley Gordon, Audrey Ferris.	Emotional drama, a simple problem picture given strength and plausibility by the sound acting of the principal players. Sentiment popular, and atmosphere convincing.	Good average two-feature programme booking. Unsuitable for children.
Narrow Corner, The (Warner)—American.	72 min. (A)	Douglas Fairbanks, Jr. Patricia Ellis, Ralph Bellamy.	Romantic drama, with a tropical setting, an adaptation of a Somerset Maugham story. Clever individual characterisation, colourful atmosphere, and popular treatment.	Good popular booking. Hardly suitable for children.
*Purse Strings, The (Paramount)—British.	68 min. (A)	Dorothy Bouchier .. Gyles Isham, G. H. Mulcaster.	Unpretentious marital drama, the bright theme of which is not fully exploited. Feminine interest, however, strong.	Fair average supporting feature. Unlikely to appeal to juveniles.
Randy Strikes Oil (Pathe)—American.	57 min. (U)	Rex Bell .. Luana Walters.	Simple story of share pushing with an authentic oil field background. Lively, impudent and engaging performance by star, good support, mild thrills, and pleasing romance.	Sound supporting feature for most halls. Safe for children.
Train 2419 (Pathe)—American.	65 min. (U)	Charles Starrett .. Ruth Hall, Margaret Seddon.	Good honest railroad melodrama, with popular sentiment and thrills. Sound characterisation, convincing atmosphere and vigorous treatment.	Good programme booking, particularly for the masses. Safe entertainment for juveniles.
*Umbrella, The (Radio)—British.	56 min. (A)	Kay Hammond .. S. Victor Stanley. Harold French.	Simple quota comedy of convenient length, with bright idea and good team work.	Useful supporting offering. Safe for juveniles.
Whirlwind, The (U.A., Columbia)—American.	60 min. (A)	Tim McCoy .. Alice Dahl.	Conventional Western, crowded with popular interest. Vigorous performance by star, good support and atmosphere.	Safe outdoor attraction. Good entertainment for children.

* A British Picture.

REVIEWS FOR SHOWMEN

It's Great to be Alive

Fox. American (A). Directed by Alfred Werker. Featuring Raul Roulien, Gloris Stuart and Edna May Oliver. 6,110 *feet. Release date not fixed.*

MUSICAL extravaganza, a film which has a really bright and piquant idea behind it, but allows it rather too much footage to expand. However, although the full possibilities of the theme have not been exploited, many novel as well as popular comedy situations nevertheless decorate the development.

Team work and staging are good, and the elaborate grand finale also helps to atone for the leisurely opening. Bright novelty entertainment, a safe two-feature programme proposition for the majority.

Story.—Carlos Martin, a youth who has a way with the ladies, unwittingly excites the jealousy of his fiancée, Dorothy Wilson, and after quarrelling with her decides to embark on a Pacific flight. He is given up for lost, and in the passing years the world's male population is completely wiped out by a baffling disease called "masculitis." A woman scientist attempts to create a synthetic man, but the hope she arouses amongst the ladies is soon dissipated.

At this juncture Carlos is sighted on a Pacific island and brought back by women bootleggers. The Government, however, steps in, and he becomes the property of the nation. A big international conference is then called to decide his fate, but he ends the bickering by threatening his own extermination unless he is allowed to marry Dorothy.

Acting.—Raul Roulien is very much the conventional matinée idol as Carlos, and his acting and singing do bare justice to the theme. Gloris Stuart, however, is a most attractive Dorothy, Edna May Oliver is immense as the woman doctor, Herbert Mundin contributes another of his inimitable character studies as an inebriated butler, and supporting ladies give the picture ravishing background.

Production.—The opening is played in a rather commonplace musical comedy vein, and the proceedings remain somewhat trite until the novel and rather naughty theme takes shape. Once the original idea is expounded, however, things become considerably brighter, and the entertainment then succeeds in providing easily assimilated food for the eye and ear, and tickles one's sense of humour.

Excellent stagecraft and good team work are an important adjunct, and the complete article, despite the few flaws, offers novel lively and popular diversion.

Settings and Photography.—The staging of the picture is most elaborate, and no expense has been spared in order to give point to the situations. Lighting and photography are excellent.

Points of Appeal.—Original theme, piquant humour, elaborate presentation, attractive ladies, and good cast.

The Cocktail Hour

U.A. Columbia. American (A). Directed by Victor Schertzinger. Featuring Bebe Daniels, Randolph Scott and Sidney Blackmer. 6,200 *feet. Release date not fixed.*

A SOPHISTICATED sex trifle, which presents an old story in a dazzling, modernistic atmosphere. The development seldom avoids the obvious, but the piquant by-play, interesting characterisation, extravagant presentation, and strong feminine angle, combine to make the film pleasantly entertaining. Average two-feature programme booking with strong star and title attractions.

Story.—Cynthia Warren, an attractive and successful young commercial artist, demands complete freedom, and refuses to marry Randolph Morgan, the man she loves, because it will entail restriction. She decides to go to Paris for a vacation, and while on the voyage falls in love with Lawton, an Englishman, who turns out to be married. Disillusionment brings a little tragedy in its wake, and Cynthia then realises that her happiness lies in matrimony, and she marries the patient Randolph.

Acting.—Bebe Daniels has verve, poise, attraction, and self-assurance as Cynthia; Randolph Scott is adequate as the quiet he-man, Morgan; Sidney Blackmer is good as Lawton, and Muriel Kirkland contributes a clever study as a pseudo-Russian pianist.

Production.—Lavish technical display, witty by-play, and clever characterisation are employed to conceal the commonplaces of the story, but not with invariable success. Although the film provides piquant diversion, its brightest moments are those which have little bearing on the actual story development.

The lack of background is also partly offset by the star, whose talents, if not fully exploited, nevertheless combine with her personality to give the picture brightness and feminine interest.

Settings and Photography.—The women are beautifully gowned, and the interiors are elegant and artistic. The Parisian and English sequences, however, are not truly marked by conviction. Lighting and photography are excellent.

Points of Appeal.—Strong and attractive cast, bright by-play, scintillating atmosphere, and modern love interest.

I'll Stick to You

British Lion. British (A). Directed by Leslie Hiscott. Featuring Jay Laurier, Betty Astell and Louis Hayward. 5,936 *feet. Release date not fixed*

FARCICAL comedy, which successfully rings the changes on popular gags and situations and presents them in a modern guise. The pace is not terrific, but the film nevertheless succeeds in recording a steady succession of laughs, and its humour is put over by a competent and hard-working cast, headed by Jay Laurier.

As a light booking, the film is capable of meeting the demands of the average two-feature programme and will have no difficulty in securing the approbation of the masses. Good light booking.

Story.—Adam Tipper, a hypocritical old reprobate, the president of the local moral society, secretly answers an advertisement in a matrimonial gazette in which Pauline Mason, a young girl, is seeking a wealthy husband in order to comply with the terms of her inheritance. She happens to be in love with Ronnie Matthews, a young inventor, whom Tipper had fleeced, and she uses the unconventional form of introduction in order to compromise Tipper and force him under penalty of exposure to pay Ronnie what he owes him. Once Ronnie receives just payment he is placed in a position to marry Pauline and enable her to secure her inheritance, and Tipper, a sadder but wiser man, finds doubtful compensation in the arms of his persistent fiancée, the middle-aged Eve Oglethorpe.

Acting.—Jay Laurier plays Tipper, and although his methods are a little old-fashioned, he nevertheless succeeds in drawing laughter from the character. Betty Astell is a lively and provocative Pauline, Louis Hayward is adequate as Ronnie, and Ernest Sefton is amusing as a wicked matrimonial agent. The supporting team work is sound.

Production.—Many side-issues are dovetailed into the main development in order to add to the humorous intricacies of the plot, and the incredible complications are lightly tinged with sex, which gives them necessary spice.

The stars and supporting players interpret their parts in the right vein, and their infectious fooling succeeds in reaching across the screen and putting pep in old situations. Typically English in design and interpretation, the film should not fail to bring easy entertainment to the majority.

Settings and Photography.—Matrimonial office interiors, apartment scenes, and night-club sequences, with the inevitable gay cabaret, blend into good atmosphere, and lighting and photography are well up to standard.

Points of Appeal.—Obvious but amusing story, smooth development, piquant situations, broad humour, bright gags and quips, and good team work and staging.

The Whirlwind

United Artists. American (A). Directed by D. Ross Ledermann. Featuring Tim McCoy and Alice Dahl. 5,600 *feet. Release date not fixed.*

THE story of this Western adheres strictly to the conventional, but the skilful manner in which many interests are crowded into the development keeps the entertainment vigorously alive. Tim McCoy shows amazing versatility in the lead, his performance covers the field from sharp-shooting to all-in wrestling, the support is powerful and the atmosphere authentic. Safe outdoor attraction for the masses.

Story.—Tim Reynolds, a roaming Westerner, is suspected of murder, and loses the respect of his father. He and his two staunch friends realise now that his father is in monetary difficulties and that he is being fleeced by the crooked sheriff. All three set to work to put the sheriff where he belongs, and their success results in Tim being cleared of suspicion. He finds romance, and is reconciled to his father.

Acting.—Tim McCoy's performance in the lead is characterised by genial vigour. Alice Dahl is adequate as the heroine, and Matthew Betz is an excellent crook. Experienced players figure with success in the supporting rôles.

Production.—The battle of wits and brawn between the hero and the villain supplies the medium by which such popular features as hard riding, fisticuffs, and wrestling are introduced, and the stirring trimmings provide wholesome and exciting entertainment.

Settings and Photography.—The many phases of Western life figure in the detail, the scenery is particularly good, and the atmosphere smacks of reality.

Points of Appeal.—Clean, vigorous story, good versatile performance by star, popular romance, lively by-play, and picturesque locale.

The Narrow Corner

Warner. American (A). Directed by Alfred E. Green. Featuring Douglas Fairbanks, jun., Patricia Ellis and Ralph Bellamy. 6,485 feet. Release date not fixed.

A ROMANTIC drama with a tropical setting, liberally adapted from a novel by Somerset Maugham. The cynicism, shrewd observation, and cold philosophy which characterise the author's original work are somewhat diluted in the process of picturisation, but the compromise between the popular and the intelligent is achieved with sufficient purpose and success, thanks to clever character-drawing, to make the film thoroughly entertaining. Good, popular booking.

Story.—Fred, an Australian youth, gets mixed up in a shooting affray through a woman, and is smuggled out of the country on a sailing boat. He drifts to the Malaysian islands and there becomes friendly with Saunders, a cynical doctor. They visit a Dutch trading post, where Fred meets Louise, an English girl, with whom he falls in love.

He discovers that she is loved by Eric, an idealistic Dane, but human nature forces him to take her from him. The hapless Eric attacks Fred, and, thinking that he has killed him, commits suicide. Fred is suspected of his murder by the police, but makes a spectacular escape from the islands with Louise, hoping to find that which life has denied him in smoother waters.

Acting.—Douglas Fairbanks, jun., is quite good as Fred, and succeeds in capturing the psychology of the character, but Patricia Ellis is rather lacking in experience as Louise. It is Dudley Digges, Ralph Bellamy, William V. Mong and Reginald Owen, however, in supporting rôles who are responsible for the smooth quality of the entertainment.

Production.—This drama breaks away from the conventions of orthodox screen romance, and presents a story which has definite claim to intelligent construction. The cynicism which pervades most of the author's works is discreetly softened without harm to the text of the narrative, and popular touches are deftly introduced to give entertaining background to the clever and interesting characterisation.

The dialogue, too, is distinctly above the average, and many of the lines contain wisdom. Taking all in all the film combines thought with good entertainment, and has the earmarks of a sound programme attraction.

Settings and Photography.—Some of the tropical close-ups are a trifle studio, but the atmosphere in the main is picturesque, colourful, and convincing.

Points of Appeal.—Good story, intelligent treatment, popular angle, pleasing romance, clever characterisation, and intriguing atmosphere.

Below the Sea

U.A. (Columbia). American (A). Directed by Al Rogell. Featuring Ralph Bellamy, Fay Wray and Fredrik Vogeding. 6,988 feet. Release date not fixed.

GLORIOUS melodrama, an exciting story of a quest for sunken gold in which heroism, villainy, romance, spectacle, and humour play their allotted rôles in the grand manner. The technical side of the production is superb, the direction is supercharged with showmanship, and the three principal artistes work with conviction and hearty enthusiasm.

Every department of the entertainment is efficient, the complete article representing an excellent box-office attraction for all classes.

Story.—Karl Schlemmer, a German submarine commander, commits murder in order to obtain sole possession of a chart giving the location of his ship, which had sunk with plundered gold on board. He secures the services of Steve McCreary, an expert diver, to help him retrieve the treasure, and they join the crew of a vessel chartered by Diane Templeton, a wealthy girl, for a scientific expedition.

They cunningly manœuvre the boat into the location of the wreck, and Steve discovers the treasure, but Schlemmer dopes him and sets out to secure it for himself. Steve, however, recovers, but defers his pursuit of Schlemmer in order to go to the rescue of Diane, who, descending into the depths in a diving bell, to take pictures, had been attacked by an octopus. He saves her, but meanwhile fate causes the gold to slip through Schlemmer's fingers, and he is killed. The love of Diane, of course, compensates Steve for the loss of a fortune.

Acting.—Ralph Bellamy makes a likeable and virile heroman as Steve, and his rugged love-making results in romantic sentiment skilfully attuned to the character of the play. Fay Wray is a charming and intelligent Diane, and Fredrik Vogeding is excellent as the villainous and utterly unscrupulous Karl. Minor rôles are competently interpreted by Esther Howard, Trevor Bland and Paul Page.

Production.—The film opens with a vivid and spectacular prologue, depicting the activities of "Q" ships, which swiftly suggests the purport of the story.

From thence on the narrative takes firm dramatic shape, and plunges into an exciting sea and underwater locale. All the essential elements of rousing melodrama are spun by experienced hands into exciting entertainment, every phase of which is masterly performed by the principal players.

The rough stuff is deftly relieved by vigorous romance and pithy humour, and the picture's wholesome variety is framed in brilliant spectacle.

Settings and Photography.—The nautical atmosphere is flawless in detail, the seascape shots are impressive, while the hero's battle with an octopus and the villain's ironic death are thrillingly depicted. The lighting and photography, particularly the underwater stuff, are brilliant.

Points of Appeal.—Excellent story, skilfully constructed dramatic situations, vigorous and appealing romance, underwater thrills, sterling characterisation, and brilliant and experienced treatment.

Ann Carver's Profession

U.A. Columbia. American (A). Directed by Eddie Buzzell. Featuring Fay Wray, Gene Raymond and Claire Dodd. 6,254 feet. Release date not fixed.

ARRESTING marital drama, the story of a modern Portia, who in saving her husband from the gallows, realises that woman's place and happiness lie in the home. This picture sheds new light on an old argument and presents its case lucidly and with a strong sense of the dramatic. The principal rôles are convincingly portrayed, and Fay Wray displays unsuspected talent in the name part. It is the sound and human characterisations, coupled with understanding direction, that gives the picture point and wide interest. Excellent entertainment, a general booking with pronounced feminine appeal.

Story.—Bill Graham, a college footballer, marries Ann Carver, a clever and attractive law student, and then sets out to make his career as an architect. Success is a long time coming his way, and Ann, to help the family exchequer, practises as an attorney and achieves meteoric success.

Bill feels the humiliation of his position acutely, and leaves his job to earn more money as a crooner, much to Ann's disgust. They drift apart, and Bill eventually finds himself entangled with a cabaret girl who later dies accidentally in circumstances which point to murder. Bill is arrested, and Ann, realising that her own professional ambition is partly to blame for his position, defends him. Her faith in his innocence allows her to rise to forensic heights which earn his acquittal, and she then realises that her happiness lies in domesticity.

Acting.—Fay Wray gives of her very best as Ann Carver, and her performance is marked by humanity and shrewd intelligence. During the court scenes she rises to great emotional heights with effortless ease.

Gene Raymond has an equally difficult but entirely different part as Bill, and survives the ordeal with distinction. Claire Dodd is good as the cabaret girl, and Frank Albertson is responsible for crisp touches of humour.

Production.—The plot of this original drama is based on the thesis that the male is the natural breadwinner, and that only unhappiness can come from any attempt to change the fixed order of things.

Eddie Buzzell, the producer, has handled the domestic sequences with delicacy and the widening out the breach between husband and wife, viewed from the humiliating position of the husband, has real feeling and tenderness. The dramatic turn is neat, and the events which lead to the arresting and conclusive trial scene speed swiftly and logically, building up strong emotional interest as they unfold. The picture is played in the human key, and this is where its undoubted success will lie.

Settings and Photography.—The careers of the two young people are accompanied by excellent detail, which, in turn, promotes flawless atmosphere, while the trial scene is handled with fine dramatic effect.

Points of Appeal.—Strong, intelligent and human story, lifelike characterisation, clever direction, shrewd detail, emotional appeal, strong drama, and excellent atmosphere.

I Loved You Wednesday

Fox. American (A). Directed by Henry King and William C. Menzies. Featuring Elissa Landi, Warner Baxter and Victor Jory. 7,060 feet. Release date not fixed.

A BALLET dancer's love story, a conventional triangle theme which is lifted out of the rut by imaginative direction and spectacle. The players move in stage, society and engineering circles and provide the producer with an assortment of settings, of which full advantage are taken to colour the rather banal story. The production should find a place in popular two-feature programmes.

Story.—Vicki Meredith, a temperamental ballet dancer in Paris, falls in love with Randall Williams, a philanderer, and plans to take a trip with him. However, the trip is cancelled through the arrival of Randall's wife, and this knowledge stuns Vicki, who accepts an engagement in South America to forget the affair. Here she meets Philip Fletcher, an engineer, and although their friendship grows, the memory of Randall stands between them.

Vicki returns to Paris and gains fame, and meanwhile Philip assists in the construction of a great dam in America. Vicki's ballet is brought to New York and she again meets Philip, who persuades her to join him in a cruise, but Randall appears, and the old infatuation is rekindled. However, with Philip's guidance and Cynthia Williams' revelation of her husband's inconstancy, Vicki resists.

Acting.—Elissa Landi gives a pleasing characterisation as the impressionable and emotional young ballet dancer. Warner Baxter fits easily into the rôle of Philip, the engineer, whose steadiness forms a good contrast to the philanderer, Randall, capably played by Victor Jory, and Miriam Jordan contributes an effective cameo of the disillusioned Cynthia.

Production.—Although conventional, this triangular theme has been given a colourful setting, and the stage and engineering venues interwoven, give life to the story.

There is included in the production a finely staged ballet entitled "The Dance of the Maidens," directed by Sammy Lee, while as a contrast there is a striking impressionistic panorama of the building of the Boulder Dam. These slightly break the continuity, but their inclusion adds to the entertainment value, and ensure the popular acceptance of the picture.

Settings and Photography.—The ballet scene has an original and modern setting, and the outdoor sequences are impressively depicted. Photography throughout is good.

Points of Appeal.—Popular theme, good characterisation by stars, and varied and colourful sequences.

(Continued on page 19)

"MELODY CRUISE"

Scenes from MELODY CRUISE, which Radio is Trade showing this week. Charles Ruggles, Phil Harris, Greta Nissen and Helen Mack are in the featured roles

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"THE SONG YOU GAVE ME"

Bebe Daniels will be seen next week in her first British Film, THE SONG YOU GAVE ME, which Wardour will present at the Hippodrome on Tuesday afternoon. Playing opposite Miss Daniels is Victor Varconi, the famous European and American Star, and Frederic Lloyd, Lester Matthews and Claude Hulbert appear as a trio of Bebe Daniels' devoted lovers. Walter Widdop, the British opera star, is also in the cast of this important B.I.P. production.

"Midnight Mary"

MIDNIGHT MARY, which features Loretta Young, Ricardo Cortez, Franchot Tone and Una Merkel, is the next attraction at the Empire, Leicester Square. It is an M-G-M production.

"The Story of Temple Drake"

A new level in motion picture realism is promised in THE STORY OF TEMPLE DRAKE, which Paramount is Trade showing on Tuesday. William Gargan and Miriam Hopkins are featured.

Continued from page 14

Heroes for Sale

First National. American (A). Directed by William Wellman. Featuring Richard Barthelmess, Loretta Young and Aline McMahon. 6,423 *feet. Released January* 15, 1934.

STRONG drama of a man who puts up heroic fight against miscarriage of justice during the war and loss of employment consequent on post-war depression. The performance of Richard Barthelmess in the lead makes the picture worth seeing, though its effect is on the sombre side.

Story.—Owing to the cowardice of Lieut. Winton, Tom Holmes, who is supposed dead after an attack, is robbed by him of the honours he should have had for bringing in a German prisoner. On reaching America, Tom agrees to pass over the mistake. He loses his job through shell-shock, but recovers and finds work in a laundry, where he meets Ruth and marries her.

On condition that labour is not cut, he introduces new machinery to his employer. After the latter's death, employees are nevertheless dismissed. They riot, and Tom, who is trying to pacify them, is sent to gaol; his wife having been killed in the struggle.

On release he hands over the money made on the machines to his sister-in-law to provide meals for unemployed. We leave him tramping in search of work, and meeting Winton, who is in the same straits.

Acting.—Richard Barthelmess puts up a consistently good performance as Tom, and rises to the emotional moment when he says good-bye to his motherless son.

The women are admirably contrasted. Loretta Young provides a charming study of the young wife, and Aline McMahon a sound character sketch of the staunch, good-hearted sister.

Production.—William Wellman has presented his story admirably. He opens with some arresting war scenes and brings out the drama latent in Tom's loss of honour and job, both due to the delinquencies of a coward.

A welcome lightening of the sombre situation comes with Tom's romance and his early success in importing machinery to lighten labour. With the riot of the employees and the death of Tom's wife, however, the curtain of sadness descends hardly to rise again. Action is overshadowed by Tom's depressing search for work, while his sister-in-law's efforts to feed the unemployed are scarcely more cheerful. None the less, the plot grips throughout, and where humour can be, it is introduced.

Settings and Photography.—Vividly lighted trench and other scenes of warfare give a more convincing impression than many shots of this calibre. Small home interiors and those of a laundry are well chosen and conveyed. Exteriors are few but in keeping.

Points of Appeal.—Serious, well-planned story, good characterisation, and first-class performances by stars.

Between Fighting Men

Gaumont-Ideal. American (U). Directed by Forrest Sheldon. Featuring Ken Maynard and Ruth Hall. 5,408 *feet. Release date not fixed.*

A CONVENTIONAL Western story in which romance and rough stuff have been blended in popular proportions. The team of players co-operate well in putting the story over, and keep the action moving from start to finish. Safe open-air proposition for juvenile and family programmes.

Story.—The strife between sheep and cattle herders leads to a declaration of war by Winchester Thompson, a cattleman. Ken Lanning, his adopted son, and Wally Thompson, learn that a herd of sheep is approaching, and set out to avert any trouble. They meet Judy Winter, the sheepman's daughter. They become rivals for her hand. In the trouble which later develops, Winter is killed, and Judy believes Thompson is responsible, but Ken straightens the tangles and wins her hand.

Acting.—Ken Maynard, as Lenning, puts vigour and good horsemanship into his rôle, and with Wallace McDonald playing Wally, the pair make a likeable team. Ruth Hall is a competent heroine, and the other players support the principals well.

Production.—The production moves with a swing to its dramatic climax. All the familiar Western incidents are included, and its simple dialogue and humour, hard riding and fighting in an atmosphere of fresh air, ensure its meeting with general approval.

Settings and Photography.—Open-range and small town scenes form a background for the story, and are clearly photographed.

Points of Appeal.—Clean Western story, popular sentiment, fighting and good horsemanship.

Bachelor Mother

British Lion. American (A). Directed by Charles Hutchinson. Featuring Evalyn Knapp, James Murray and Margaret Seddon. 5,624 *feet. Release date not fixed.*

SIMPLE drama of reckless youth, heavily draped in pseudo maternal sentiment. The artless entertainment plays unblushingly to the gallery, but is none the worse for that, and should make a satisfactory supporting offering for the masses.

The individual characterisation is convincing, and the production qualities are sufficiently good to establish atmosphere.

Story.—In racing to marry the heartless and mercenary Lola Butler, Joe Bigelow, a wealthy but reckless youth, is arrested and charged with speeding. Arthur Hall, his friend and attorney, pleads with the judge, and tells him that a conviction will mean death to Joe's aged mother. The judge then agrees to a probationary sentence, but only on condition that Joe's mother is brought into court.

Joe has no mother, but in order to comply with the sentence of the court, is induced to adopt one, Cynthia Wilson, an inmate of an institution for the aged. Cynthia, however, soon realises that Lola is worthless, and tells the truth in court, thereby sending Joe to prison and saving him from an unfortunate marriage. On his release, Joe decides to end his engagement to Lola, but she resorts to firearms to procure a financial settlement. Cynthia again forestalls her and her courage leads, *via* a trial scene, to happiness to her and Joe, and Mary Somerset, the young superintendent of the home, whom he really loves.

Acting.—Margaret Seddon ladles out the sentiment rather heavily as Cynthia, but experience enables her to win sympathy.

James Murray is adequate as Joe, Evalyn Knapp is natural and appealing in the small rôle of Mary, and Astrid Allwyn is true to type as Lola.

Production.—The ingenuous story allows sentiment and sophistication to contrast with good, popular effect, and the drama which accrues has modest punch and tender pathos. The players succeed in drawing lifelike character, the clashing of which gives rise to arresting situations that are not without emotional appeal.

Settings and Photography.—Institution interiors and wild party scenes illustrate the two extremes of life, while the court scene is impressive if not altogether convincing. Lighting and photography are adequate.

Points of Appeal.—Tender story, competent portrayals by star and support, popular sentiment, good dramatic situations, and straightforward treatment.

Heads we Go

Wardour. British (A). Directed by Monty Banks. Featuring Constance Cummings, Frank Lawton and Binnie Barnes. 7,731 *feet. Release date not fixed.*

ROMANTIC comedy drama with a simple, obvious story, a modern fairy tale, upon which are strung gags and situations that never fail to intrigue, delight and entertain the masses. Development is rather on the slow and long side, but resourceful team work by a popular cast, headed by Constance Cummings, whose charm and ability enable her to rise above the poverty of the part, experienced direction, bright music and good technical work combine to keep the harmless and popular fun at a steady tempo. Dependable light attraction for the majority of audiences.

Story.—Betty Smith, a mannequin, meets Toby Tyrrell accidentally, and they fall in love at first sight. Betty believes Toby to be rich, and she and her friend, Lil Pickering, decide to follow him to Deauville, only to discover on the boat that he is working as a steward.

Betty's dreams are shattered, but once at Deauville Lil persuades her to pose as Dorothy Kay, a film star whom she strikingly resembles, in order to get hotel accommodation. The deception causes Betty embarrassment, but Toby, who turns out to be the heir to a wealthy newspaper proprietor, pops up at a convenient moment to save her from the folly of her deception and give her his permanent protection.

Acting.—Constance Cummings has a rather weak and obvious part as Betty, and she is not always photographed to the best advantage, but in spite of this she is charming, natural and provocative. Frank Lawton is a polished and gentlemanly Toby. Binnie Barnes contributes a bright study as Lil, and Claude Hulbert, Gus McNaughton and Fred Duprez are good in supporting character roles.

Production.—Monty Banks has dispensed with subtlety and slapstick alike, and handles the comedy on straightforward, but rather protracted farcical comedy lines and the humorous and romantic situations are treated in a manner that do not allow the obvious to rob them of full popular effect.

Bright by-play and music embroider the plot, and the full design, coloured by the charm of the star, and the playful vigour of the support, is fashioned to popular taste.

Settings and Photography.—Modiste establishment interiors, hotel sequences, occasional adequate exteriors, and steam-yacht backgrounds accompany the action and promote good atmosphere. Lighting and photography are satisfactory.

Points of Appeal.—Slight but popular story, pleasing romance, naive humour, star, useful support, tuneful music, and good technical qualities.

Deadwood Pass

Pathé. American (U). Directed by J. P. McGowan. Featuring Tom Tyler, Wally Wales and Alice Dahl. 5,447 *feet. Release date not fixed.*

ORTHODOX Western, an exciting tale of a postal inspector who turns bandit in order to round up crooks and murderers. The thick-ear entertainment is played amidst delightful scenery, and the cast performs its work with real enthusiasm. Adequate supporting fare for the masses and for juveniles.

Story.—Tom Whitlock, a post office detective, poses as "The Hawk," a notorious bandit, in order to gain information that will lead to the discovery of loot hidden by the real "Hawk." By wheedling his way into the confidence of a bandit's gang, he achieves his purpose, and, of course, finds romance.

Acting.—Tom Tyler is good as the fearless Tom, and rides, fights, and makes love like a true hero. Alice Dahl is pleasing as the leading lady, and Lafe McKee and Slim Whittaker take good care of the prominent supporting rôles.

Production.—The story makes demands upon credibility, but it is played at a pace that leaves no time for criticism on this score. The daring feats of the hero, the excellent fights and moments of suspense excite the senses, while the delightful natural backgrounds make a direct appeal to the eye. All that matters in Western entertainment is here, and the film will have no difficulty in winning popular approval.

Settings and Photography.—The pictorial side of production is first class, while the fights and chases are timed to the second and register with full effect.

Points of Appeal.—Popular subject, healthy sentiment, action, thrills and romance.

College Humour

Paramount. American (U). Directed by Wesley Ruggles. Featuring Bing Crosby, Jack Oakie and Mary Carlisle. 7,180 *feet. Released January* 1, 1934.

COLLEGIATE romantic comedy drama, the type of entertainment that achieved big success in the past, resuscitated and set to music to exploit the king of crooners, Bing Crosby. The picture narrowly averts a heavy fall between two stools, the serious and the nonsensical, but, in spite of this, it is bright and diverting, and is essentially popular in character.

Bing Crosby has not the shape of the conventional hero, but his singing, for which he is obviously included in the cast, is certain to delight his legion of fans. His name on the bill helps to place the film in the box-office class.

Story.—Barney Shirrel, a freshman, has an attractive sister, Barbara, who is loved by both his room mate, Mondrake, the college football star, and the young Professor Danvers, who croons to hold the attention of his class.

Mondrake gets drunk in his jealousy, and is expelled, and the responsibility of winning a big match is left to Barney, who, after a bad start, pulls the game out of the fire. Later he marries and settles down in his father's business, Danvers gets Barbara, and Mondrake gets the air.

Acting.—Bing Crosby has very little screen personality, and is certainly no actor, but he can croon and croon delightfully, and as far as he and the picture are concerned, that's all that matters. Jack Oakie gives a characteristic humorous Barney, Richard Arlen is adequate as Mondrake, Mary Carlisle has evrything as Barbara.

Burns and Allen make a brief appearance, but stay long enough to show the others how easy it is to get a laugh.

Production.—The entertainment, which is fundamentally nonsensical in character, is at its best when treated in the light vein, and it is the occasional conventional and serious turns that throw it at times slightly out of gear and emphasise its rather protracted development.

The vacillations of the producer may lead to Crosby's fans resenting the poaching on his preserves by football and drama, while on the other hand, by those to whom crooning is anything but enjoyment, his singing may be accounted an intrusion. However, a fairly satisfactory compromise has been achieved in the circumstances, and the entertainment, as a whole, has variety, popularity, and characteristic American showmanship, attributes which combined with the wide popularity of the star, should make for universal success.

Settings and Photography.—The college atmosphere is gay and infectious, the football sequences have suspense, the romantic interludes are accompanied by tuneful music, while the antics of the bevy of co-eds please the eye. Lighting and photography are excellent.

Points of Appeal.—Evergreen character of the entertainment, its youth, moments of action, irresistible crooning of star, good team work and staging.

The Purse Strings

Paramount. British (A). Directed by Henry Edwards. Featuring Dorothy Bouchier and Giles Islam. 6,277 *feet. Released January* 29, 1933.

AN unpretentious marital drama which has a reasonable and original theme, one which, unfortunately, has not been exploited to the fullest advantage. However, there is much in the play to interest women, and especially married women, and it is this potent angle which should assure it some measure of success as a second feature.

Story.—Mary, a young wife, is refused an allowance by Jim, her wealthy husband, and foolishly stoops to shop-lifting. She is arrested, and Walford, the proprietor of the store, tries to possess her by threatening prosecution.

She eventually confesses to Jim, and he in his rage libels Walford, and is later advised by his counsel to settle out of court. He avoids actual payment, however, by going bankrupt and making his income over to Mary. She immediately seizes the opportunity to pay him back in his own coin, and he then experiences the humiliation of being without ready money.

Acting.—Dorothy Bouchier is fairly good as Mary, Allen Jeayes acts with assurance and polish as Walford, and G. H. Mulcaster is adequate as the counsel. Gyles Isham, however, is very boyish and obvious as Jim.

Production.—The central idea of this picture is really bright, so good, in fact, that the limitations of the cast and the director cannot prevent it from creating some interest and amusement, but the diversion it provides is robbed of full enjoyment by the evidences of wasted opportunity.

Still, the theme will undoubtedly win the plaudits of the weaker sex.

Settings and Photography.—The departmental store sequences and interiors are convincing.

Points of Appeal.—Bright story, strong feminine angle, and adequate presentation.

Randy Strikes Oil

Pathé. American (U). Directed by Armand Schaeffer. Featuring Rex Bell and Luna Walters. 5,341 *feet. Release date not fixed.*

DRAMA of the Texan oil fields, elementary stuff played with an engaging vigour which helps to conceal its artlessness. Situations are given punch by the likeable virility of Rex Bell; the backgrounds, although unpretentious, are authentic, and promote good atmosphere. Romance plays a strong part in the film, completing its naïve appeal. Safe supporting entertainment.

Story.—Randy Graves, a resourceful youth, becomes a share canvasser, and starts work in the locality where the company is boring oil. He falls in love with the sheriff's daughter, but trouble starts when a false rumour gets around that the well is dry. A lucky strike, however, enables him to pacify the shareholders and he wins the girl by preventing Julian Nash, the unscrupulous promoter, from absconding.

Acting.—Rex Bell is an impudent and likeable Randy, and his cheerful effrontery brightens and strengthens the entertainment. Luna Walters is a pleasing heroine and Lafe McKee, Betty Mack, and Al Bridge are good in support.

Production.—The conventional plot finds a new setting, and the central theme is embellished with popular humour.

Settings and Photography.—The scenes in the oil camp are convincing, and furnish a good field for fisticuffs, while the climax carries a real thrill.

Points of Appeal.—Healthy story, straightforward treatment, good atmosphere, and rough stuff, romance and humour.

The Circus Queen Murder

U.A. Columbia. American (A). Directed by R. William Neal. Featuring Adolphe Menjou and Greta Nissen. 5,580 *feet. Release date not fixed.*

MURDER mystery drama, played against vivid circus backgrounds which strengthen the story interest. The actual plot is not distinguished by great ingenuity, nor is it particularly plausible, but it, nevertheless, makes good, popular screen entertainment, thanks to the capable characterisation, shrewd direction, and convincing and colourful atmosphere. Good average programme booking.

Story.—A New York police commissioner goes to a small country town with his secretary in search of peace and quiet. He is recognised, however, by a circus publicity agent, and is persuaded to interest himself in the threats made by a trapeze artiste to kill his wife and her lover.

The artiste disappears, and his wife, also a trapeze artiste, is murdered in circumstances that point to the work of a member of a cannibal troupe. The commissioner sets earnestly to work to prevent a second murder, and succeeds by revealing the guilt of the trapeze artiste, who kills himself in a spectacular manner.

Acting.—Adolphe Menjou is convincing, and acts with easy polish as the commissioner. There is an exceedingly strong cast, headed by Greta Nissen and Donald Cook, every member of which does well.

Production.—The story has difficulty in remaining within the bounds of possibility, but the skilful manner of its presentation and interpretation enable it to hold the interest, build up good suspense, and pave the way to quiet romance. The circus backgrounds are authentic.

Settings and Photography.—The paraphernalia of the travelling circus from the parade to the actual show is presented in fascinating detail, and gives the story thrilling and colourful backgrounds.

Points of Appeal.—Incredible, but holding, and interesting story, star, and strong support, resourceful direction, thrills.

The Umbrella

Radio. British (A). Directed by Redd Davis. Featuring Kay Hammond, S. Victor Stanley and Harold French. 5,011 feet. *Released September* 4, 1933.

THE quest of two ex-convicts for a valuable lost umbrella provides this simple little comedy with its motive power. The situations are agreeably absurd, and the players make the most of the modest opportunities. A quota film which, by reason of its convenient length and clean fun, can be useful.

Story.—Victor and Mike, ex-convicts, embark on a pocket-picking campaign, but lose their umbrella, employed to hide jewels, while working a lift. The umbrella passes to a young man-about-town, from him to a girl, to whom he offers protection from the rain, and from her to Mabel, another ex-convict. The original owners set out in pursuit, and the tangle, which leads to romance, is straightened out at a masked ball.

Acting.—Kay Hammond is droll as the very cockney Mabel, S. Victor Stanley and Dick Francis make an amusing pair as the crooks, and Harold French and Kathleen Tremaine furnish the essential love interest.

Production.—The story has quite a bright idea behind it, and ingenious economy and lively team work combine to exploit it fairly successfully. Although the fun is not exactly fast and furious, it nevertheless has sufficient tempo to secure satisfactory results.

Settings and Photography.—The street scenes and interiors are adequate, while the masked ball sequence has life.

Points of Appeal.—Simple fun, convenient length, and bright team work.

REVIEWS—continued on page 25

MEN AND MOVEMENTS

S. Grimshaw's Circuit Interests—F. Davies Tipton Appointment—Manchester Changes—Promotion for W. H. Jamieson

Stanley Grimshaw, director and general manager of the Carlton, Orrell Park, Liverpool; the Queen's, Ellesmere; the Don, Southport, and the Glynn and Empire, Wrexham, is extending his interests rapidly, and in association with several other members of the Liverpool Trade, is actively engaged in circuit building.

He is proprietor of the Westminster Advertising Co., of Southport, which makes a speciality of kinema slides, films, programmes, etc. He has been connected with the kinema Trade for over ten years.

Fredk. Davies has been appointed to the management of the Victoria Cinema, Horsley Heath, Tipton, in succession to T. Buckley. Mr. Davies has had a wide experience in the entertainment Industry, having been associated with the Majestic Cinema, Wembley, and the Alma Kinema, Luton, prior to which he was with Moss Empires for a period of 12 years.

James N. Cope has been appointed to the managerial relief staff of A.B.C., Ltd. Until recently, Mr. Cope was assistant manager of the Hippodrome, Sheffield, and prior to taking this appointment spent six years on the management staff of the Savoy, Newcastle, Staffs.

Leopold Lurey has been appointed South Yorkshire representative for Universal in succession to Ernest Tyler, who has been promoted to the position of manager of Universal's Yorkshire branch office. Mr. Lurey, who has been with Pathé for some time, is well known in the Sheffield district.

Frank Brown, who was advertising manager of the Manchester Hippodrome, has been appointed joint under-manager of the Hulme Hippodrome and Junction Kinema, Manchester.

Frank Clifford, who has held important managerial posts at kinemas in various parts of the country, is now open for engagement. A keen business man and smart showman, Mr. Clifford has had many stunts described in the Showmanship pages of the *Kine*. His address is 1, Tudor Gardens, Upminster, Essex.

Fred A. Prior, secretary of the Notts and Derby branch of the C.E.A., is one of the Nottingham delegates to the National Congress of Accountancy in London this week.

Reginald Shaw, who has been delighting audiences of the Savoy Cinema, King's Norton, Birmingham, with his clever musical interludes, is a native of the Forward City, having spent his boyhood in the Aston area. Although the Savoy is Mr. Shaw's first appointment in the kinema world, he has appeared in public as an entertainer at the piano since 14 years of age, in which capacity he has appeared at concerts promoted by the City of Birmingham Police in aid of the City of Birmingham Orchestra, at the Aston Hippodrome in connection with charity efforts for the Children's Hospital and at Masonic functions at the Temple, Broad Street, Birmingham. He is also an experienced player of the xylophone, and has of late been presenting special xylophone solos and impressions of Maurice Chevalier in songs at the piano.

R. J. Simpson has assumed the management of the Lorne Picture House, Glasgow. Since 1911 Mr. Simpson has been associated with the kinema business and has held appointments in Edinburgh, Aberdeen and Glasgow. For some years he managed the provincial tours of London theatrical companies, and for some time was publicity manager to Tommy Lorne, the Scots comedian.

F. Sharples, who has left the King's Theatre, Longsight, Manchester, to take over the Metropole, Openshaw, which is changing back from talkies to variety, has been succeeded by Percy E. Hughes, formerly manager of the Crown Theatre, Eccles.

Chris. Hadfield, manager of the Lido Cinema, Burnage, Manchester, asks the *Kine.* to contradict the rumour prevalent in Trade circles that he is shortly to vacate his position.

A. Caplan, who was for so many years manager of the Manchester branch of Ideal Film Co. until the merger with Gaumont, paid a visit to Manchester from London last week-end to see several old friends. It is understood that Mr. Caplan is at present negotiating for a prominent London kinema.

W. H. Jamieson, assistant manager of the Bristol Hippodrome, who has been appointed to a managerial position with County Cinemas, Ltd., London, though only 25 years of age, has spent ten years in the entertainment business, which he entered at the age of 15 at the Piccadilly Kinema, Manchester. After a year at this house he obtained a position with Stoll's, with whom he has remained since. His first Stoll appointment was at the Ardwick Green Empire, Manchester, a variety house, where he remained for five years. During the four years he has been in Bristol, Mr. Jamieson has made a large number of friends both in and out of the Trade, and he will carry with him their sincere good wishes for his future success. Mr. Jamieson leaves Bristol the end of this week, and it is probable that his first appointment with County Cinemas will be as manager of one of the new houses belonging to that circuit.

Stanley W. Pink, Lancashire manager for the Butcher Film Service, Ltd., has become the proud father of girl twins, born on Friday last.

U. Rainero, chief projectionist of the Alhambra Cinema, Birmingham, has been appointed to the charge of the operating department of the Forum Cinema, Birmingham, in succession to C. Morris. Mr. Rainero has had a long experience in the Trade and was at one time in charge of the projection-room at the Westover Cinema, Bournemouth.

Charles Morris, chief projectionist of the Forum Cinema, Birmingham, has taken a similar appointment at the Odeon Theatre, Kingston-on-Thames.

STROOD MANAGER KILLED
Motor-Car Crash on Holiday

George Slight, manager of the Queen's Cinema, Strood, Kent, was killed on Sunday night in a collision between the car which he was driving and another car on a road near Blackpool, where he was going to spend a holiday.

After the collision, Mr. Slight's car hit a tree.

Arrangements are being made for members of the Leicester C.E.A. branch to have an outing, which may comprise a road, rail and river journey.

NEW G.-B. COMPANY

For Controlling Equipment

BERNSTEIN DEVELOPMENTS

By Our City Editor

THE announcement of the formation of G. B. Equipments, Ltd., is a further step in the final plans for the internal reorganisation of the Gaumont-British group. The chairman of the new company is to be Maurice Ostrer and the other directors H. Clayton, W. J. Gell and I. H. Cremieu-Javal.

This company will consolidate the kinematograph equipment and accessories and other department interests of Gaumont-Ideal, Ltd., in order to cope better with the ever-increasing volume of business on this side.

Dominion Theatre

A first and final dividend of 20s. in the £ will be paid on July 24 by the Dominion Theatre, Ltd.

Rugby Changes

Rugby and district is seeing important changes in kinema control. Bernstein Theatres, Ltd., associated with Messrs. Halford and W. L. Reddish, as a first move, have purchased J. F. Emery's interests in the Plaza Theatres (Rugby), Ltd., owning the Plaza and Regent Theatres, Rugby. Other developments are expected in this district.

Gaumont Again Featured

A further sharp rise in the price of Gaumont-British ordinary and "A" ordinary shares was the outstanding feature of the kinema share market last week. The 10s. ordinary rose 1s. 4½d. to 14s. 1½d. and the "A" ordinary advanced from 6s. 3d. to 6s. 10½d. Other movements which favoured holders included a rise of 3d. to 17s. 6d. in A.B.C. 7½ per cent. preference, 3d. to 12s. 7½d. in General Theatres preference, 10s. to £62½ in Moss' Empires 4 per cent. debenture, a similar amount to £105½ in P.C.T. 6 per cent. first mortgage debenture, and 6d. to 22s. 6d. in P.C.T. Construction 7 per cent preference.

The general tendency of the market was still uncertain and irregular, declines being registered by A.B.C. ordinary at 3s. 4½d., A.P.P.H. ordinary at 23s., Baird Television at 1s. 1½d., General Theatres 6½ per cent. debenture at £96½ and Gaumont-British 4½ per cent. new debentures at £93½. Madame Tussauds deferred fell 4½d. to 2s. and P.C.T. 7½ per cent. preferred ordinary 4½d. to 22s. 10½d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3 6	3 4½	—1½
" 7½% Pref.	17 3	17 6	+3
A.P.P.H. Ord.	23 3	23 -	—3
Assoc. Talk. Pic. Ord. 5/-	- 7½	- 7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/10½	-/10½	—
Baird Televis. Defd. Ord. 5/-	1 6	1 1½	—/4½
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4 1½	4 1½	—
" & Dom. Defd. 1/-	- 3	- 3	—
" Prefd. Ord.	3 -	3 -	—
" In. Films (Props.) 10/- Ord.	- 4½	- 4½	—
" Inter Pic. 5/- Ord.	3 7½	3 7½	—
" " " 8% Pref.	19 3	19 3	—
" Lion Pref. Ord.	2 -	2 -*	—
" " Def. 4d.	- 3	- 3*	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
" " 7% Conv. Deb.	£105½	£106½	—
Gains. Pic. Ord. 10/- pd.	8 9	8 9	—
Gaumont-British Ord. 10/-	12 9	14 1½	+1/4½
" " "A" Ord.	6 3	6 10½	+7½
" " 5½% new Pref.	18 4½	18 4½	—
" " Converted Pref.	18 3	18 6	+3
" " 4½% New Debs.	£92½	£92½	—2 6
General Thea. Pref.	12 4½	12 7½	+3
" " 6½% 1st Mort. Deb.	£97½	£96½	—£1
Ldn & South Super Cin. 2/-Ord.	- 3	- 3	—
Mdme Tussauds 1/- Def.	2 4½	2 -	—4½
" " £1 Cum. Pref. Ord.	25 -	24 9	—3
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1 6	1 6	—1
Mos.' Empires £1 Ord.	8 3	8 3	—
" " £1 Cum. Pref.	8 9	8 9	—
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£62	£62½	+10/-
P.C.T. Ord. 10/-	19 4½	19 4½	—
" 7½% Pfg. Pf. Ord.	23 3	22 10½	—4½
" Cum "A" Pref. £1	26 9	26 9	—
" " "B"	24 6	24 6	—
" 6% 1st Mort. Deb.	£105	£105½	+10/-
" Const. 7% Pref.	22/-	22 6	+6
Stoll P.T. Corp.	3 -	3 -	—
United P. Thea. 10% Pref. Ord.	-/4½	-/3	—/1½
" " " 7% 1st Mort. Deb.	£52	£52	—

£1 Shares unless otherwise stated. *Nominal.

NEW PRIVATE COMPANIES

Danubia Films, Ltd.—Registered July 7. Nominal capital, £5,000 in 4,500 7½ per cent. cumulative preference shares of £1 each and 10/- ordinary shares of 1s. each. To adopt an agreement with N. A. Adams and to carry on the business of kinematograph film producers, exporters and exhibitors, etc. The directors are: Norman A. Adams (director of McMurray and Partners, Ltd.), Leonard G. Martin (director of Cr[illegible]hay and Partners, Ltd.), and Joseph B. Ellison, [illegible] James's Court, S.W.1. The directors' borrowing powers are restricted to £100,000. The registered office is at Grand Buildings, Trafalgar Square, W.C.

The Odeon Trust, Ltd.—Registered July 10. Nominal capital, £1,100 in 1s. shares (20,000 ordinary and 2,000 founders'). To acquire and hold shares, stocks, debentures, debenture stock, bonds, obligations and securities, etc. The first directors are: Oscar Deutsch, Frederick S. Bates and William G. Elcock. Solicitors: Slaughter and May, 18, Austin Friars, E.C.

Odeon (Weybridge), Ltd.—Registered July 10. Nominal capital, £8,100 in 8,000 8 per cent. cumulative preference shares of £1 each and 2,000 ordinary shares of 1s. each. The directors are: Oscar Deutsch, Frederick S. Bates and William G. Elcock. Solicitors: Lawrence Messer and Co., 16, Coleman Street, E.C. The registered office is at Temple Row, Birmingham.

Continental Productions, Ltd.—Registered July 11. Capital, £100 in £1 shares. Theatre, kinema proprietors and agents. The directors are: Percy Broadhead and Mrs. Ida Broadhead, 217, Seymour Grove, Old Trafford, Manchester. Solicitors: Wright and Haworth, 56, Mosley Street, Manchester. Registered office: 217, Seymour Grove, Old Trafford, Manchester.

S. and R. Cinemas, Ltd.—Registered July 11. Capital, £1,000 in £1 shares. The subscribers are: Frank E. Blair, Wallington, Surrey, manufacturer; Edward J. Lyon, 157, Chandos House, Buckingham Gate, S.W.1. Secretary: E. J. Lyon.

Regal (Henley), Ltd.—Registered July 13. Capital, £10,000 in 9,000 7½ per cent. cumulative preference shares of £1 each and 2,000 deferred shares of 1s. each. The directors are: William Lee, Henley-on-Thames, butcher and farmer; Charles J. Donada and Stanley C. Alcock, M.D. Solicitors: Nicholson, Freeland and Shepherd, 46, Queen Anne's Gate, S.W.1.

Black's Byker Theatre, Ltd.—Registered July 12. Capital, £25,000 in £1 shares. The directors are: Roland Jennings, Whitburn, Co. Durham; Norman Sutcliffe; Alfred Black (permanent managing director), 73, Brondesbury Park, N.W.; and Edward Black. Solicitor: C. Hampton Vick, 55/6, Lincoln's Inn Fields, W.C.2.

Sterer Pictures, Ltd.—Registered July 14. Capital, £100 in £1 shares. The directors are: Wm. B. Cartwright and Elisha E. Brooks, of Harborne. Solicitor: Chas. H. Morgan, 52, Newhall Street, Birmingham. Registered office: 52, Newhall Street, Birmingham.

BANKRUPTCIES

Ludwig Blattner Picture Corporation, Ltd., Blattner Studios, Boreham Wood, Hertfordshire.

Under the compulsory liquidation of the above company, a summary of the statement of affairs has now been issued, which shows total liabilities £55,454, of which £38,562 is expected to rank, against net assets £26,064. The deficiency is estimated at £157,213, the issued capital amounting to £144,715.

G. W. Hutcheson, Assistant Official Receiver and liquidator, reports that the company was formed in May, 1928, by Ludwig Blattner, who acquired and sold to the company for £18,931 the benefit of various contracts and agreements, among the number being the world silent film right for 15 years in the novel "Jew Süss."

A prospectus was issued on May 18, 1928, offering for subscription 180,000 preferred £1 and 180,000 deferred 1s. shares. The public issue was not a success, the company being in July, 1928, approximately £131,000 short of the amount expected to be raised by the issue. At the date of the winding-up order in February last £60,992 was due for unpaid calls.

About August, 1928, on the advent of "sound" pictures, the company acquired for £25,000 the rights to use the De Stille inventions. On February 20, 1930, £11,000 was advanced on a mortgage of the company's property at Elstree, and on December 30, 1932, a receiver was appointed.

The audited accounts show a net profit of £2,422 during the first year, but a net loss of £41,[illegible]0 for the next two years. No accounts have been prepared since May, 1931.

The company attributes its failure partly to losses on contracts for the production of silent films, all of which were rendered valueless by the advent, in August, 1928, of "sound" pictures.

In the opinion of the Official Receiver the failure is mainly due to lack of working capital consequent upon the failure of the underwriting and of certain large subscribers to pay calls on shares, and the change in public favour from silent to talking pictures was probably an adverse factor.

A. Wicks, lately at the Clarence Cinema, Hornsey, London, kinematograph film exhibitor.

The statement of affairs shows gross liabilities of £1,704 19s. 7d., of which £1,483 19s. [illegible]d. is expected to rank for dividend. There were no assets. The matter remains in the hands of the Official Receiver.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Palace Theatre (Nottingham), Ltd.—A. B[illegible]h, of 18, Low Pavement, Nottingham, ceased to act as Receiver and Manager on July 7, 1933.

Peter Godfrey, Ltd.—N. Alexander, of 2[illegible] Haymarket, S.W.1, was appointed Receiver on July 10, 1933, under powers contained in instrument dated March 23, 1933.

"INFLUENCE OF THE KINEMA"

C.E.A. DELEGATE'S TALK TO ROTARIANS

Rotarian Langham Brown, of Long Eaton, a member of the C.E.A. General Council, and a prominent member of the Notts and Derby branch, entertained Nottingham Rotary Club at their luncheon on Monday. That is to say, he gave them a sprightly talk on "The Influence of the Cinema."

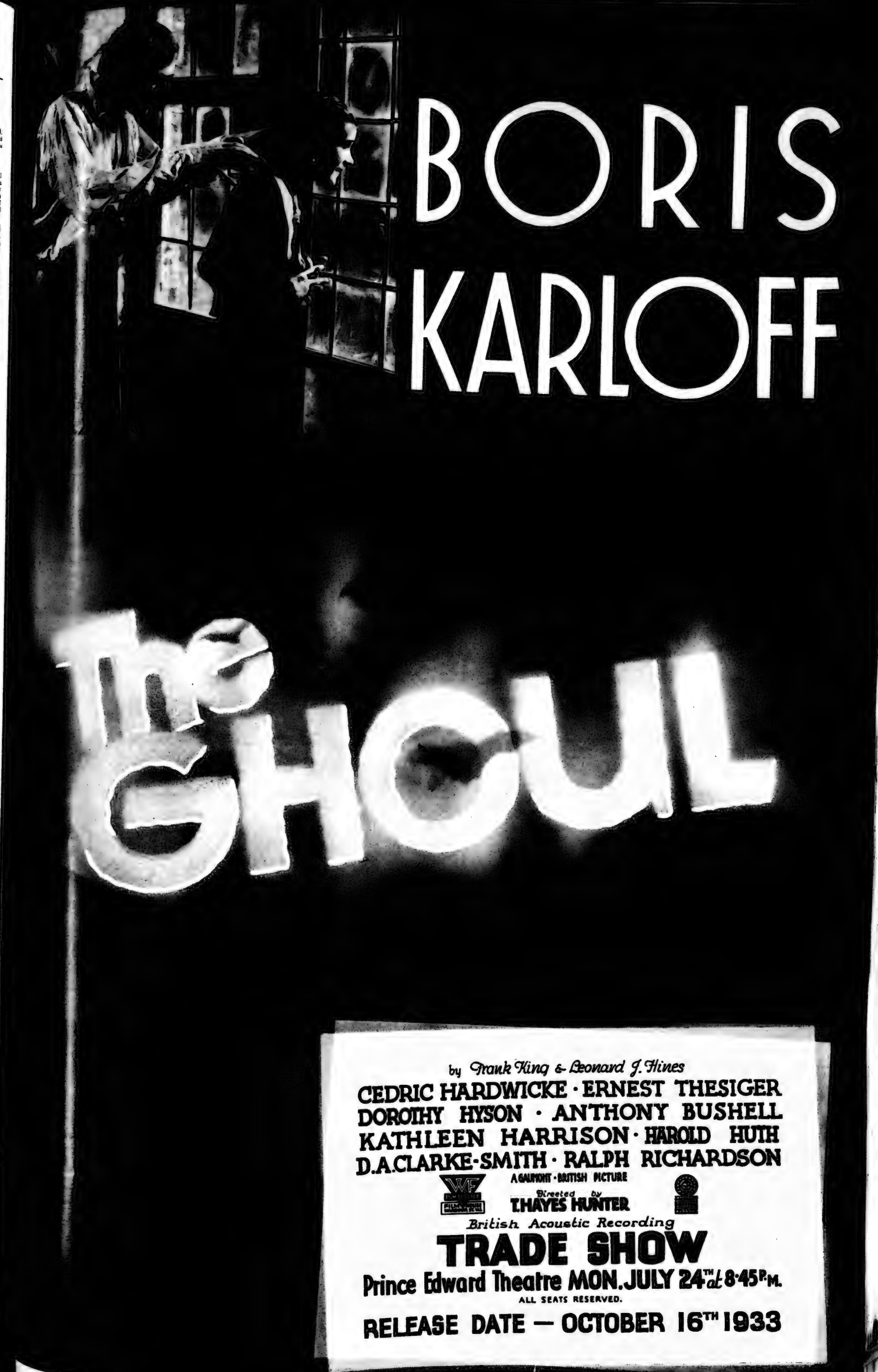
He mentioned that last year £43,000,000 was paid for admission to kinemas in this country, and £7,000,000 of that represented tax. The average price of admission was 9d., so that 960,000 admissions were paid for.

He claimed that the film had definitely contributed to the sobriety of the people.

The film was also of educational value and increased knowledge not only of foreign countries but of Britain as well, while scientific discovery was made understandable in a manner no writer or speaker could accomplish.

The sex film, he believed, did not interest children of school age—rather it bored them. Assumptions with regard to the effects of films like "Hell's Angels" and "Dawn Patrol" were not based on facts. Children could distinguish between the real and the unreal.

Scenes from 90° SOUTH, the sound-film record of Scott's last expedition, which New Era will Trade show (Thursday) at the Phœnix



by Frank King & Leonard J. Hines

CEDRIC HARDWICKE · ERNEST THESIGER
DOROTHY HYSON · ANTHONY BUSHELL
KATHLEEN HARRISON · HAROLD HUTH
D.A.CLARKE-SMITH · RALPH RICHARDSON

A GAUMONT · BRITISH PICTURE

Directed by
T. HAYES HUNTER

British Acoustic Recording

TRADE SHOW

Prince Edward Theatre MON. JULY 24TH at 8·45 P.M.

ALL SEATS RESERVED.

RELEASE DATE — OCTOBER 16TH 1933

CARL BRISSON

MAD

PRINCE of ARCADIA

From the Musical Comedy by Walter Reisch

· MUSIC BY ·
ROBERT STOLZ

· *Adapted by* REGINALD FOGWELL ·

MARGOT GRAHAME, IDA LUPINO
Annie Esmond, Peter Gawthorne Dernier Warren

NETTLEFOLD - FOGWELL PRODUCTION
Produced at the Nettlefold Studios - Walton - on - Thames.

director of productions
REGINALD FOGWELL

· DIRECTED BY ·
HANS SCHWARTZ
R·C·A· HIGH FIDELITY SOUND SYSTEM.

TRADE SHOW · Prince Edward Theatre
· TUES. JULY 25TH at 8·45 P.M ·
ALL SEATS RESERVED

RELEASE DATE: FEBRUARY 19TH 1934

MADELEINE CARROLL CONRAD VEIDT &

HERBERT MARSHALL

in

I WAS A SPY

with

GERALD du MAURIER

EDMUND GWENN

From the remarkable story written by

MARTHA McKENNA

portraying her vivid experiences as a famous spy.

EVA MOORE · HERBERT LOMAS · NIGEL BRUCE

ANTHONY BUSHELL · MAY AGATE · GEO. MERRITT

MARTITA HUNT.

A GAUMONT-BRITISH PICTURE

DIRECTED BY

VICTOR SAVILLE

BRITISH ACOUSTIC RECORDING

TRADE SHOW

PRINCE EDWARD THEATRE

WED · JULY 26TH · 8·45 P.M. ALL SEATS RESERVED.

RELEASE DATE – NOV. 20TH 1933.

EARLY TO BED

SONNIE HALE

HEATHER ANGEL

FERNAND GRAVEY

EDMUND GWENN

By Hans Szekely and Robert Liebmann

MUSIC BY
WILMER R. HEYMANN

LADY TREE DONALD CALTHROP
ATHENE SEYLER GILLIAN SAND
LESLIE PERRINS LEWIS SHAW LOUISE JORDAN

UFA GAUMONT BRITISH PICTURE
ERICH POMMER PRODUCTION
Directed by Ludwig Berger

TRADE SHOW

PRINCE EDWARD THEATRE

Friday, July 28th, at 8.45 p.m. ALL SEATS RESERVED

(HEATHER ANGEL & DONALD CALTHROP BY ARRANGEMENT WITH BRITISH INTERNATIONAL PICTURES, LTD. LADY TREE BY ARRANGEMENT WITH LONDON FILM PRODUCTIONS, LTD.)

RELEASE DATE —— NOV·27·1933

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PRODUCTION IN I.F.S.

KILLARNEY EXHIBITOR'S SCHEME

Studio and Printing Plant

WHILST would-be founders of film producing studios on the banks of the Liffey are bemoaning that nobody will come forward with countless thousands of pounds to enable them to carry on with their lavish plans, along has come a potential saviour in the person of T. Cooper, U.D.C., owner of the Casino Picture Hall, Killarney, who not merely has a site available, but is considering the necessary plans for the studio by Killarney's lovely waters.

He hopes to have everything in readiness for sound films in the course of a few months and states that negotiations are in progress for the installation of the necessary equipment. Even at the moment work is in progress on the production of scenic pictures of the Killarney Lake district, and when this is completed there is to be a series of one and two-reel Irish musical and comedy pictures.

Mr. Cooper declares that it is his intention to produce feature films around Irish stories for home and export use, and also to build own developing and printing plant in conjunction with the studio, so that it will not be necessary to send away negatives for printing and developing. Here's wishing Mr. Cooper every good luck.

Up to the North

There will, however, be a measure of film production in Northern Ireland due to the energy and enterprise of British and Dominions Film Industries, who are sending a unit across from Elstree to make the outdoor scenes in County Down for George A. Birmingham's "General John Regan." Lennox Robinson, famous as an Irish producer and of Abbey Theatre fame, has been signed on to see that the real Irish atmosphere is given to the picture and that it is free from anything offensive to Ireland, and that the "stage Irishman" does not have any place in the film.

Wages Crux

The new agreement between the Cinema and Theatres Association of the Free State and the kinemas branch of the Irish Transport and General Workers' Union has not been settled upon yet, despite prolonged negotiations. In fact, the matter has reached a deadlock.

The union has rejected the employers' request for alterations, which include a slight cut in wages and the prolongment of the agreement for three years, and not, as hitherto, renewable every 12 months.

The employers, after going into full details, declare that they cannot offer any further concessions to the union, with whom the next step now lies.

The Imperial Closes

The Imperial, Belfast, has closed down for about six weeks for extensive alterations and the extension of the seating accommodation.

Search for Beauty

Paramount's beauty competition has attracted large entries both in the Free State and the North of Ireland, and in Dublin, Tony Reddin at the Capitol, and in Belfast, Charles O'Dowda, at the Picture House, Royal Avenue, had busy times in arranging for the candidates to face the judges, and also undergo camera tests.

Plans Passed

Detailed plans of the Picture House, Newry, which is to be erected at the corner of Merchants Quay and Monaghan Street, have now been finally approved by the Town Council. The building is to be a combination of steel and concrete, and the auditorium will be 82 ft. long and 40 ft. 6 in. wide. Seating accommodation will be provided on the ground floor for 519 people, and the balcony will seat 142. The whole building will comply to the most minor details with the latest regulations of the Northern Ireland Cinematograph Regulations.

The hall should be an ideal one for a place of the size and importance of Newry. How the Council view the plans is shown by the fact that they have been passed without a word of criticism and without a single dissentient.

H. VICTOR DAVIS

Unfair Trading in S. Wales

COMPLAINT TO GO BEFORE C.E.A. COUNCIL

THERE was little of real importance discussed at the meeting of the South Wales and Monmouthshire branch of the C.E.A. at Cardiff on Friday last, when ARCHIE JONES (Cwmcarn) was in the chair.

A letter was received from the Oakdale Workmen's Hall complaining of the methods adopted by certain opposition. It was alleged that when a person attended one hall belonging to a syndicate they were given a ticket to attend another hall belonging to the same syndicate for 3d. The Workmen's Hall representative said that unless the branch took action they would be driving his committee to do something else in the matter.

The Secretary (W. J. FOOKS) suggested that, as in the case of a previous complaint concerning the same syndicate, a deputation should be appointed to wait upon them.

A member from Pengarm said that the attitude adopted by this particular syndicate had hit him very badly. He considered it a very unfair way of carrying on business.

The CHAIRMAN: We have set our faces against this sort of thing continually, and in some cases we have had this cutting of prices stopped. If anything can be done in this matter now we should do it.

S. ATTWOOD (Newbridge): The complaint is that the first-run house is affecting the second-run film.

FRANK TURNER (Ferndale): I consider this is a very serious matter, and one we should tackle.

The SECRETARY thought the matter ought to be brought to the notice of the K.R.S.

H. VICTOR DAVIS considered it would be better if they adopted their previous plan, and first of all sent the complaint to the General Secretary.

A. B. WATTS (Cardiff): With the object of it being considered by the C.E.A. and the K.R.S.

Eventually H. Victor Davis's suggestion was adopted.

The CHAIRMAN extended a welcome to Fred Kensall, Pontypool, a new member of the Branch, who suitably responded.

The Conference

W. BERRIMAN gave a report of the proceedings of the General Council, dealing chiefly with the question of film rentals. This was supplemented by R. DOOVER and H. VICTOR DAVIS.

Tangible Appreciation

On the motion of A. B. WATTS, seconded by J. ERNEST SPRAGUE (Pontypridd), the meeting voted £25 to the secretary in recognition of the great amount of extra work he had carried out in connection with the Entertainment Tax campaign.

Mr. FOOKS acknowledged the gift, and said he was always ready to pull out a bit extra in the interest of the association.

COLUMBIA'S BIG LINE-UP

48 Features for Distribution Under Their Own Banner

JOSEPH FRIEDMAN'S ELABORATE PREPARATION

FORTY-EIGHT features and a hundred and thirty short subjects will comprise the Columbia 1933-34 programme, which will be the greatest in the history of the company. These pictures will be released under their own banner, and will be brought to the screen with an additional outlay of capital, increasing by far any production budget appropriated by the organisation in the past.

Joseph Friedman, managing director of the new distribution company, is preparing for the great task of distribution, and if energy and hard work can accomplish it, Columbia will be sailing on the sea of success in a very short space of time.

As already announced, the first picture to be handled by the new company will be the Frank Capra film adapted from Damon Runyon's story, "Madame La Guimp"; this will be followed by "The Lady is Willing," Columbia's initial British production, and then "Man's Castle," Frank Borzage's first picture for the company.

The list of 48 feature-length productions to be released during the new season follows:

Three Specials

Three "specials" are already scheduled and include pictures by Frank Borzage, Frank Capra, and Lewis Milestone. The last-mentioned is from a story by Laurence Stallings.

The feature-length productions include Frank Capra production from Damon Runyon's "Madame La Guimp," which will feature one of the most imposing casts assembled for a special production, "The Party's Over," a sensational stage comedy drama by Daniel Kusell, "Man's Castle," a Frank Borzage production featuring Loretta Young and Spencer Tracy in a simple and romantic love story, and another Frank Borzage production.

"Most Precious Thing in Life," which will star a well-known young juvenile, tells a glamorous story of youth, its yearnings, heartaches, dreams and romance. A topical picture entitled "World's Fair," starring Jack Holt, deals in a spectacular fashion with the current Exposition in Chicago. It will be produced on epic lines by Albert Rogell. "The Ninth Guest" is a mystery romance listed as one of the company's most pretentious offerings.

Milestone and Stallings Collaborate

Two other Lewis Milestone productions are to be personally supervised and directed by the famous director from stories specially written for the screen by Laurence Stallings. Then there is "Shadows of Sing Sing," a powerful story of a woman's great love for a lost man, which will introduce a new romantic team. "Whom the Gods Destroy," a highly dramatic story of a man who escaped death once, only to die a thousand times, stars Walter Connolly. "Black Moon," with Jack Holt, tells the romantic story of a daring young sportsman and a beautiful girl caught in the dark meshes of superstition and danger. A thrilling romance of a great love that came to a girl who knew no law is produced in "Hill Cat," which will star one of the screen's most vivid and tempestuous women stars.

Musical Comedy

"Twentieth Century," the year's biggest Broadway comedy drama hit, is scheduled as another epic production. This is an uproarious comedy of the stage people, their foibles, temperaments and glamorous charms. The story centres around a temperamental prima donna, a spectacular but bankrupt impressario and his colourful entourage. "Men Need Women," a powerful dramatic story. "Let's Fall in Love," a spectacular musical production which stages a charming romance of a girl and a boy, and "The Criminal Within," with its tragic insight into the life of a man who is at the mercy of a dual personality, are other outstanding features.

Another Jack Holt picture is "Too Tough to Kid," and he is scheduled to do another not yet arranged. "Once to Every Woman" tells the colourful and dramatic story of life and love in the ward of a big hospital.

A thrilling inside story of news-reel photography will be presented in "Above the Clouds." It shows the intrepid news gatherers at work under all kinds of adverse and perilous conditions, wherever important news break. A Carole Lombard production, as yet untitled, is also slated.

Another of Columbia's outstanding productions will be "Fog," which unfolds the baffling murders of three persons aboard a transatlantic liner shrouded in fog in mid-ocean. "Blind Date" is a human story of warm young lives, caught in the swift current of youthful passion and intrigue. Another Frank Capra production (untitled) presents an all-star cast, headed by Robert Montgomery.

Unique Murder Thriller

"The Line-Up" is an unusual and thrilling drama of the romance, heartache, joy and tragedy exposed daily at police headquarters. "Hello, Big Boy!" will be a spectacular musical comedy-drama, centering around the song and soul of Broadway. "Produce the Body" is the amazing story of a man who was punished for a murder he did not commit until after he had served his sentence. Based on the life of a great criminal lawyer, "Take the Witness" centres around the drama and tragedy of criminal courts.

The tragic story of a society woman who fought to hide her lurid past only to be trapped and betrayed by the sham and pretence of her frivolous friends is the theme of "Sisters Under the Skin." "Among the Missing," the startling inside story of the girls who disappear by accident or to become pawns in the cunning hands of those who traffic in wayward lives. "King of the Wild Horses" is a mighty thrill picture starring Rex, the Wonder Horse, and the human players, William Janney and Dorothy Appleby, under the direction of Earl Haley.

In addition to the above, Columbia will produce four features of the police adventure drama type, based on actual facts selected from the police files, and twelve outdoor Western action melodramas, presenting Buck Jones and Tim McCoy.

Shorts

To supplement its long features, Columbia will again offer what is probably a most diversified line-up of single- and two-reel shorts. These comprise two-reel comedies featuring star groups, two of which will be a Mickey McGuire series and a Smith and Dale series. Music will play an important part in their production.

Single Reel Series

Krazy Kat Kartoons and Scrappy animated cartoons; "March of the Years," a one-reel sensation, which uses the headlines of yesterday for its subject matter.

Minute Mysteries Detectograms, which presents something really new in shorts. "A World of Sport," an up-to-the-minute and authentic series of sport reels, presented seasonally. Screen Snapshots, Columbia's fan magazine of the screen, which reveals intimate scenes and talks of the stars at work and at play; Walter Futter "Travelaughs," with John P. Medbury dialogue.

"A ROYAL DEMAND"

Acquired by Paramount

The British rights in "A Royal Demand," the first picture which Moorland Productions have made, have been acquired by Paramount.

The film, the scenario of which was written by Jane Moorland (Mrs. C. P. Williams), wife of the ex-M.P. for Wrexham, depicts the fierce conflict between Cromwell and the Royalists. Jane Moorland's husband is part-composer of the music. The cast is all-British, with Marjorie Hume and Cyril McLaglen in the principal rôles. It was directed by G. A. Minzenty.

CLOSING FOR RENOVATION

The New Imperial Kinema, Cardiff, will be closed for two weeks (commencing June 24) for renovating and reseating, and will reopen with "The Big Cage" and "The Cohens and Kellys in Trouble." The proposed alterations and extension to the kinema has been postponed until next spring.

REVIEWS—continued from page 19

Justice Takes a Holiday

Gaumont-Ideal. American (A). Directed by Spencer Bennett. Featuring H. B. Warner, Audrey Ferris and Huntley Gordon. 6,349 *feet. Release date not fixed.*

EMOTIONAL drama, a simple problem picture, the ethics of which are not too sound, but nevertheless pave the way to holding and popular situations. H. B. Warner and Huntley Gordon bring some strength and conviction to the plot, while resourceful direction and adequate presentation complete the unpretentious dramatic illusion. Good average two-feature programme booking.

Story.—John Logan, a safe expert, loses his job at a period when his ailing wife is about to have a child, and is foolishly persuaded by a crook to attempt robbery. They are caught in the act, and the crook shoots a man dead.

Judge Walker, who is in love with Logan's wife, sentences him to life imprisonment, and adopts his child, Margaret. Following the death of his wife. Years later, Walker refuses to pardon Logan, in order to keep his secret from Margaret, now grown to womanhood, who believes him to be dead. Logan escapes, however, determined to kill Walker, but when he finds that Walker is loved by Margaret, his hate turns to appreciation, and he voluntarily gives himself up.

Acting.—H. B. Warner is convincing as Logan, who labours under rather a doubtful injustice, and Huntley Gordon is dignified as Walker, the judge who allows personalities to interfere with justice, but Audrey Ferris, whose voice is far from pleasing, is weak as Margaret. Matty Kemp, Robert Frazer and Patricia O'Brien are convincing.

Production.—The problem this picture presents has many loopholes, but the producer, by making the most of his experienced cast, turns dramatic license into emotional entertainment of apparent plausibility.

Settings and Photography.—The staging results in good contrast, the detail is painstaking, and lighting and photography are adequate.

Points of Appeal.—Unconventional but holding story, sound characterisation by experienced players, and adequate treatment and presentation.

Train 2419

Pathé. American (U). Directed by J. P. McCarthy. Featuring Charles Starrett, Ruth Hall and Margaret Seddon. 5,930 *feet. Release date not fixed.*

GOOD, honest railroad melodrama, well charged with popular sentiment, which mixes new interests effectively with the old and tempers the refreshing complete article with hectic thrills. The characterisation is convincing, painstaking detail contributes to realistic atmosphere, and the action is smooth. Good programme booking, the appeal of which is strongly addressed to the masses.

Story.—Jimmy Martin, a young engine driver, all set for promotion, decides to join up on the outbreak of war, but is prevented by the ill-health of his mother. He is branded a coward, and is demoted when his train is wrecked.

Even his girl, Nona, loses faith in him, but he later proves that he is a man of courage and conviction by preventing a troop train being wrecked, at great personal risk. This rehabilitates him in the eyes of all.

Acting.—Charles Starrett shapes like a real hero as Jimmy, and suggests physical and moral courage with conviction. Ruth Hall is a charming and natural Nona, Margaret Seddon brings honest sentiment to bear as the mother.

Production.—The problem whether a youth should put his country or his mother first is not solved to complete satisfaction, but good drama nevertheless evolves from its presentation. The sentimental issue is appealingly stressed, romance takes a popular form, while the character of the play is clean, and its appeal is universal.

Settings and Photography.—The opening scenes, which are tantamount to a prologue and have juvenile interest, carry a thrill, once the motive is established, and detail and atmosphere are convincing, and another thrill decorates the happy ending.

Points of Appeal.—Popular story, sentimental appeal, straightforward treatment, pleasing romance, good atmosphere, and realistic staging.

SCOTLAND'S LATEST

REX, LOCKERBIE, OPENED

"King Kong's" First Run in Glasgow

LOCKERBIE'S newest kinema, the Rex, was opened yesterday (Wednesday) by Colonel E. P. A. Melville, of Gillesbie. The kinema, which is one of the finest and most modernly equipped in the South of Scotland, provides accommodation for 800 persons. It is the property of a private company, the directors of which are James M'Clure Clairmont (chairman), Wm. Brown, Roberthill; Thomas Corrie, Blue Bell Hotel; Peter W. Crawford, Dryfeholm; George F. Green, Glasgow; and Robert V. Robinson, Tochineal, Kettleholm. G. C. Smith is the manager.

The architect for the Rex, which will be described in the August issue of the *Ideal Kinema*, is John Fairweather, F.R.I.B.A., 182, Trongate, Glasgow.

Playhouse, Ayr, Improvements

The projection of films at the Playhouse, Ayr, has always been exceedingly effective, but it has been made better than ever, through the introduction of a new screen, the first of its type in Scotland, which is claimed as the nearest approach to the fourth dimension or perfection. The new screen gives a slightly larger picture, and the corners are square.

An accompanying feature is patent attachments to the projectors which have improved the tonal quality of the sound system.

Paisley Kinema Burglar Sentenced

For breaking into the Astoria Picture House, Paisley, and attempting to force open a safe with gelignite, David Walker was sentenced to three years' penal servitude at the High Court of Justiciary on Friday.

Embezzlement Sentence

At Glasgow Sheriff Court, last Thursday, Wm. Ferguson admitted to a charge of embezzling £314, while acting as cashier to A. E. Pickard, and was sentenced to prison for nine months.

King Gets "Kong"

The first run in Glasgow of "King Kong" has been booked by A. B. King, and will be released simultaneously at the La Scala, Regent, and Bedford, week commencing October 2.

Scottish Scenics

A Glasgow school teacher, J. C. Elder, is on a film tour of Scotland. He is accompanied by Henry Couper, of the Ideal Cinemagazine and the Gaumont Mirror. They intend to film about thirty subjects. The films will be shown in schools in Scotland and England. Scenes at Gretna and in the Burns' country have already been filmed, and last week-end they were at several Clyde resorts to cover the Glasgow Fair Holiday scenes.

Projected Publicity

W. B. Gilgan, manager of the Boulevard, Knightswood, has just patented a new device which projects advertisement slides on footpaths, ceilings and walls. This should be very useful for showing coming attractions to waiting kinema patrons.

In Search of Beauty

Ten young men and eleven girls from Dundee, and the counties of Angus and Perth, attended the Majestic Theatre, Dundee, last week to undergo the silent screen test in the Paramount International Film Beauty Contest. Excellent arrangements were made by F. Carter Linay, general manager, and Mr. Robertson, his assistant. The tests were made by G. Pauli.

The competitors made a personal appearance at the Majestic, Dundee, on Monday (July 17) night, and the film of the screen test was exhibited at the theatre all the week.

Florida Secretaries

Last week it was intimated that Messrs. Wylie and Bisset, 166, Buchanan Street, Glasgow, had been appointed secretaries for the Florida Cinema, Ltd., Glasgow, and that the registered office be at this address.

Radio Trade Shows

Joe Marks, of Radio, asks us to draw special attention to the date of the new Gracie Fields' picture, "This Week of Grace"; this will be shown to Scottish exhibitors in La Scala, Glasgow, on Friday, July 28. Joe has also another good one at the Regal to-morrow (Thursday), "Melody Cruise."

Kinema Football Cup

Last week, in Coatbridge Cinema, the Cinema Cup, presented by the directors of Airdrie and Coatbridge Cinemas, was handed over to the winning team in the North-west Lanark Juvenile Football League. One of the regulations attaching to the competition is that the cup must be presented either in the Airdrie or the Coatbridge Cinema.

SHEFFIELD CONVERSION

Another Sheffield vaudeville theatre is to go over to talkies. This is the Phœnix Theatre, Hillsborough, which will inaugurate the new regime on August Bank Holiday. Kalee projectors and W.E. talkie apparatus are to be installed, and other alterations made to the hall, which was recently redecorated and refurnished. There are already four kinemas at Hillsborough, which is an industrial suburb of Sheffield.

Capt. Townley of the "Franconia" introduces Mickey Mouse and Manxie, the Manx cat presented to Wat Disney by the Isle of Man

News From All Quarters

Margate Ball Profits—Hospital Talkies—Southport Record Broken

The funds of the C.T.B.F. benefited to the extent of £100, it was announced, as a result of the recent carnival ball held at Margate.

The Leicester East Conservative fête was opened on Saturday last at "The Hall," Belgrave, Leicester, by Molly Lamont, the B.I.P. film star, who is very popular in Leicester.

A redecoration scheme is to be carried out at the Central Theatre, Stourbridge, for which purpose the house will close for one week commencing Monday, July 31.

The installation of talkie equipment in 24 mental hospitals "with marked success," and the survey of 18 others with a view to giving the patients sound films in their own institution, was reported to the annual meeting of the Mental Hospitals Association in London on Wednesday.

Through the good offices of A. Woodward, the election of a beauty queen at Port Talbot was made at the Grand, Port Talbot, by Judy Kelly, the B.I.P. film star.

The Scala Theatre, Stourbridge, is shortly to close for a week for redecoration and structural alterations. The stage is to be extended to accommodate musical and dramatic productions.

Over 500 persons were turned away from a Sunday night performance of "Good Companions" at the Southport Palladium. All records were broken for the week.

During Safety Week in Chesterfield, Derbyshire, the school children are to see a film describing the traffic devices which are working in the town.

The midnight variety and film show organised by B.T.-H. in aid of the hospitals at the Rugby Plaza last Tuesday was a great success.

Only three of Japan's total of 244 imported films during 1932 were English. American numbered 208.

Norman Stancliffe, manager of the Queen's Kinema, Birkenhead, resumed duties last week after having been on the sick list for the last three months.

The Coliseum, Harringay, has been closed for a short period, during which time an extensive redecorating scheme will be executed. The improvements planned include reseating and recarpeting, installation of a new heating and ventilating system, and fresh sound equipment.

When "Bitter Sweet" is Trade shown in Manchester next week, Mr. Herbert Wilcox and Miss Anna Neagle will make a personal appearance at the show.

The management of Airdrie Pavilion last week engaged a nurse during the showing of "The White Zombie," in anticipation of the effect the film might have on some of the audience.

Smart Work!

The picture of the Mannin Beg motor-car race, which was run on Wednesday, was shown in the Royalty Cinema, Douglas, on Thursday.

Park Kinema, Saltney, near Chester, has been completely redecorated, extensively altered and reseated.

Portsmouth Corporation Piers Committee has accepted the tender of G. Pixton, Ltd., for the supply of 100 tip-up theatre seats at 15s. 6d. each.

In keeping with the occasion, Derby kinema managers renovated and decorated the front of their premises for the visit of the King and Queen to the Royal Show. The Picture House and the White Hall, which were in the direct route of the procession, were covered with flags and bunting, and the Hippodrome, which is away from the main road, rose to the occasion with their front entrance attendants smartly attired in beige drill.

Trade Outings

STAFFORD EMPLOYEES' TRIP TO SOUTHPORT

THE staff and friends of the three theatres under the control of Stafford Entertainments, Ltd., numbering sixty, had their third annual outing on Sunday, which took the form of a motor-coach trip to Southport, where lunch was taken, and at which a vote of thanks to the directors for their generous support, was proposed by E. W. Simmonds, and carried with acclamation.

After lunch a start was made for Blackpool, which was reached in good time for tea. Unfortunately, the evening turned out wet, but this did not effect the enjoyment of the party, who availed themselves of the facilities provided at this popular resort.

Butcher's Summer Revel

Butcher's staff celebrated the presentation of their two news features, "Double Exposure" and "Killers of the Deep" last week by "doubly exposing" their own features to the sun and air of Hastings, and though the weather was a little too boisterous for indulgence in submarine warfare, the gay frocks of the ladies and the joyous pullovers of the men fully justified the occasion.

Luncheon and tea were served at the Norfolk Hotel, and F. W. Baker, who was obliged to return to town early for the Dorchester reception, expressed the pleasure which he and Mrs. Baker felt at participating to some extent in this merry event.

Mr. Scott replied on behalf of the staff, and voiced their thanks to Miss King, who once again had undertaken the burden of organisation.

Birmingham Outings

The staff of the Beaufort, Birmingham, held their staff outing on Sunday, when some sixty persons journeyed by coach to Chester and New Brighton. The party was accompanied by Mr. Lane, the Beaufort chairman, who, in the luncheon speech, was eulogistic upon the work of the staff during the past year.

Through the generosity of A. W. Rogers, proprietor of the Victoria Playhouse, Aston, Birmingham, the house was closed on Friday last for the annual staff outing at Symonds Yat. In addition to providing the whole staff with a day's holiday, Mr. Rogers "footed the bill" for the outing.

The staff of the Tudor Theatre, Haunch Lane, King's Heath, Birmingham, held their annual outing on Sunday last, the venue being Weston-super-Mare.

The staffs of the Pavilion Cinema, Stirchley, and the Pavilion Cinema, Wylde Green, near Birmingham, held their combined outing to Symond's Yat on Sunday last.

The staff of the Monmouth Picture House journeyed to West ond Clifton for the annual staff outing.

Barnet Staff's Day Out

On Sunday of last week the staff of the Barnet Cinema, together with friends and patrons, participated in an enjoyable day's excursion to Matlock Bath. They were accompanied by C. C. Day, managing director of the kinema, and Mrs. Day.

On arriving at Matlock, the party was met by two saloon coaches, in which they enjoyed a most delightful tour of the peach district

Sheffield Outing

The outing of the staff of the Heeley Electric Theatre, which took place on Sunday, was greatly enjoyed. Skegness was the venue, and glorious weather added to the enjoyable character of the outing. Fred Holmes, manager, accompanied the party.

OXFORD FILM SOCIETY

The objects of the proposed Oxford Film Society are stated to be the promotion of wider interest in the cultural possibilities of the kinema by arranging exhibitions of films of a high artistic or educational value. Mrs. H. Harrison, of Sandlands, Boars Hill, is in charge of the preliminary arrangements.

C.E.A. BRANCHES AT CRICKET

PORTSMOUTH DEFEAT SUSSEX

Ninth Annual Outing

THE friendly rivalry that exists between the Sussex and Portsmouth branches of the C.E.A. was pleasantly in evidence at the ninth annual outing of the two branches, held this year at Hayward's Heath with Sussex as hosts.

An unusually large gathering of exhibitors and film travellers assembled at the Birch Hotel for lunch under the genial chairmanship of W. T. Bradshaw, chairman of the Sussex branch. F. B. B. Blake acknowledged the Sussex welcome to the Portsmouth contingent.

After lunch came the annual cricket match between the branches for the handsome challenge cup presented by the "boys on the road."

The match was played on the ground of the Hayward's Heath Club, while the ladies and some of the other members of the party enjoyed tennis, or clock golf, or a swim in the luxurious open-air bathing pool that Arnold Reynolds has recently opened at the Birch Hotel.

Portsmouth Wins

Sussex, captained by Percy Lunn, batted first, and thanks chiefly to F. C. Mapleseden and W. Wells, each of whom scored 20, compiled a total of 89 runs. This was not sufficient to beat the redoubtable "Pompey," who, with F. B. B. Blake as captain, had also Capt. E. A. Barry (Gaumont-British circuit manager) in their side. Capt. Barry, who has been "capped" for Ireland, knocked up a delightful 52 before being caught on the boundary, while Buck made 21 and Miller 19 (retired). Portsmouth had scored 139 for nine wickets when stumps were drawn, and they thus retained the challenge cup that they won at Portsmouth last year.

The trophy, and the cup for highest scorer, were both presented by W. Baker (Butcher's), the senior representative of the travellers, at the dinner which followed. Coun. F. J. Spickernell (chairman of the Portsmouth branch) presided, and his tribute to the hospitality of Sussex was acknowledged by H. B. Millar (vice-chairman, Sussex C.E.A.).

Herbert Shanly proposed "The Ladies and Visitors," and Mrs. Clarrie Wraight responded. The health of the "gentlemen of the road" was honoured on the call of J. Van Koert, and response was made by "Dusty" Miller and Clarrie Wraight.

Tribute was paid to the admirable way in which the arrangements for the outing had been controlled by R. H. Ainsworth, assisted by J. Van Koert and Reginald Briggs.

The company honoured with enthusiasm the toast to Arthur Daniels, secretary of both the Sussex and Portsmouth branches, who has done so much to enhance the good fellowship that exists among exhibitors in the two areas.

FILM FLYERS

DISPLAY AT BROXBOURNE

The Film Flying Club co-operated with the Herts and Essex Aero Club in putting over an interesting display of flying at Broxbourne Aerodrome on Saturday. The event was well patronised and the Trade was represented by a number of stars, among whom were Ben Lyon, Anne Grey, Margot Graham, Muriel Angelus, Constance Shotter, John Stuart.

After the opening ceremony Ben Lyon led the flight of 'planes taking part in the show in a circle of the aerodrome, and a diving salute to the spectators.

The programme included a demonstration of a flight of Bristol "Bulldogs" from the No. 29 (Fighter) Squadron of the Royal Air Force from North Weald Aerodrome, parachute descents, bombing competitions for the club members, and a display of crazy flying.

A running commentary on the events was broadcast through equipment supplied by Film Industries, Ltd.

Sheffield Golf

The Sheffield Screen Golfing Society had a medal competition on Wednesday. This was played over the course of the Hillsborough Golf Club, and notwithstanding a gale of wind, some good cards were returned. Horace Routledge (Rotherham) won the first-class medal with a score of 79. Sydney Kirkham, vice-president of the Sheffield branch of the C.E.A., won the second-class with 77. There was a good number of competitors.

Rotherham Hippodrome Win

Rotherham Hippodrome and the Premier Sports C.C. had an easy victory on Friday, beating Thornhill by three wickets. The kinema team scored 62 for seven wickets, C. Harte being top scorer with 31.

MARYPORT'S NEW KINEMA

D. J. Mason, solicitor on behalf of Graves' Cinemas, Ltd., applied last week to the Maryport (Cumberland) magistrates for kinematograph, music and dancing licences for a new Maryport kinema. Work was in progress, it is stated, on the old Bank site at the corner of Senhouse Street and High Street. The licences were granted, with the plans.

KINEMA FRAUD VERDICTS

TWO MEN SENT TO PRISON

Two Others Discharged

SENTENCES of 18 months' and 12 months' imprisonment respectively were passed at the Old Bailey on July 12, on Simon Sidney Selig (33), picture frame moulder, and George Jarrard (39), cook, who were charged with conspiring to defraud persons in connection with kinema investments. Two other defendants, Joseph Leon and Richard Albert White, were found not guilty by the jury, and discharged. The jury recommended Selig to mercy.

It was alleged that defendants were concerned with inducing persons to part with money for the purchase of interests in kinemas and for the purpose of obtaining employment.

Judge Sums Up

In summing up, Judge Whiteley said that Leon had denied that he made any of the alleged statements. It had never been suggested that the carrying on of the business was fraudulent. What was said was that the alleged fraud occurred when the capital was obtained. Leon said he honestly believed that they were in a position to employ men. Selig's defence was that he never made any false pretence at all. Jarrard's defence was that he was acting as agent for finding investors, and was carrying on the agency.

Judge Whiteley said he did not think it was any duty of an advertising agent to satisfy himself that people he was dealing with could employ men. It was not alleged that Jarrard made any false pretence other than the statement that they were in a position to offer these posts. There was no other false pretence alleged against him. Jarrard's answer was that he had no dishonest intention. He did his best and worked hard.

The part that White took was a clerical part—signing documents—and it was not suggested that he ever made any false pretence.

Judge Whiteley said he did not agree with the jury's recommendation to mercy on behalf of Selig. He believed that the police were right and that Selig was the whole brains of the affair. It was quite obvious that he was a clever and able man. Addressing Jarrard, he said that he was under the influence of Selig, and added that he would take into account his excellent record and service in the army and in the police.

A BETRAYAL OF TRUST

Kinema Manager Sentenced

WILLIAM VINCENT FERRY, formerly manager of the Alhambra Super Kinema, Barnsley, was sentenced to twelve months' imprisonment in the second division at the West Riding Assize Court on Friday for fraudulent conversion and theft. Ferry pleaded guilty to six charges of fraudulent conversion involving £307, and two charges of theft involving £84.

Ferry appealed to the judge to take into consideration his previous good character and whether a salary of £4 a week was a reasonable one for the responsible position he filled.

Mr. Justice Charles said defendant had betrayed his employer's trust over a long period.

TALKIES FOR THE FLEET

THE Imperial Sound System, Ltd., of Leicester, sued the Commercial Maritime Films Service for £87 11s. 8d. at Leicester County Court, the cost of talkie apparatus supplied to H.M.S. Cairo at Portsmouth.

Judge Haydon dismissed the claim with costs, holding that it was expected that the Fleet would pay for the apparatus and that there was no agreement that the Commercial Maritime Film Service would do so if the Fleet decided not to purchase.

KINEMA BLAMED

ILLUMINATIONS CONFUSE MOTORIST

A defendant motorist summoned at St. Helens for ignoring the traffic robot in the centre of the town, said the illuminations over the Carlton Kinema prevented him seeing the robots. The illuminations were in alignment with the robots at the junction of Baldwin Street and Duke Street, and it was difficult to see them, for that reason, when about fifteen yards away. There was a great deal of red in the illuminations and also in the advertisements.

"The Bench entirely agree as to the confusion caused by the conflicting lights," said the chairman. "We express the hope that the authorities will take steps to minimise the confusion which does exist. In the circumstances, we are quite pained to have to fine defendant 10s."

The British Paramount News film of the presentation of new colours to the Cameron Highlanders by H.R.H. the Duke of York was shown by request to the officers of the Regiment on the afternoon of the ceremony at the Scala Theatre, South Farnborough.

Jack Barty, the vaudeville star, who has been signed by Hal Roach, and is leaving for Hollywood shortly

MARKETING A FILM

Partners in Dispute

IN the Chancery Division on July 12, Mr. Justice Eve heard a motion by Phra Abhaivonge, a Siamese nobleman, against Harry B. Schenck, an American citizen, claiming that a film called "Beyond Bengal," or "Jungle Terror," made in Siam and the Malay Peninsula, which, he alleged, formed part of the estate of his partnership with Mr. Schenck, should be returned to a receiver of the property appointed in New Jersey, U.S.A.

H. B. Vaisey, K.C., for Mr. Abhaivonge, said he had spent 150,000 dollars on the production of the film. Under an agreement made between him and Mr. Schenck, when the film had been marketed he was to have the first 150,000 dollars of the proceeds, and thereafter 60 per cent. of the surplus. Counsel pointed out that in the U.S.A. there were 15,000 kinemas, as compared with 4,000 in this country, and he submitted that the proper place to market the film was in America. It was, he alleged, an improper action on the part of Mr. Schenck to bring the film to England.

In an affidavit, Mr. Schenck said he thought it would be more advantageous to market the film in this country and negotiations had already taken place with various film companies in this country; financial conditions here were much more settled. An initial release in this country would be more favourable than it would in the U.S.A., and, if the film was released in England, he thought it would be a success.

His lordship made no order on the motion and the costs were reserved to the trial of the action.

PURCHASE CONTRACT

R. W. Munro Sued

MR. JUSTICE CLAUSEN, in the Chancery Division on July 14, gave judgment in favour of Charles Oswald Lockey, owner of the Savoy Cinema, Withernsea, Yorks, who claimed that a contract to purchase the kinema for £8,400 was binding on R. W. Munro, Ltd., Kinema equipment engineers, of Cornwall Road, South Tottenham.

The defendants counter-claimed to rescind the contract on the ground that the document did not disclose that the right to mine for minerals in the land on which the kinema stood was reserved or that there were restrictive covenants.

His Lordship dismissed the counter-claim, holding that the objections were invalid. He made a declaration that the contract was binding and ought to be enforced.

BOLTON KINEMA BURGLARY

Thieves last week entered the Imperial Kinema, Bolton. Admittance was gained through the operating box. Here, about 23s was stolen from the pocket of an employee's clothing. The amplifying apparatus was also damaged and another instrument had to be installed for Saturday's performances. The police are in possession of information which may lead to an early arrest.

Afghanistan's first talkie theatre will be opened in Kabul next month on Afghan's Day of Independence.

KINEMA COMPANY "GROSSLY MISMANAGED"

Judge Criticises Ex-C.E.A. President and Co-Director

MARINA, LOWESTOFT, LIQUIDATOR'S ACTION

SEVERE criticisms were made by Mr. Justice Eve in the Chancery Court last week, when he delivered a reserve judgment on a summons by the liquidator of the company against F. H. Cooper and T. W. Warren.

The liquidator sought to recover sums of money amounting to a substantial figure from these two directors as compensation for their misfeasance and breaches of trust in relation to the affairs of the company.

A third director, Thomas Thompson, was also respondent to the summons originally, but in the course of the proceedings an agreement was reached between him and applicant, with the result that the matter was continued against the other two directors.

F. H. COOPER

Judgment

Mr. Justice Eve explained that in 1929 Messrs. Cooper and Warren conceived the idea of promoting a company to carry out the remodelling and reconstruction of the Theatre Royal, Yarmouth, and the Marina Theatre, Lowestoft. It was anticipated that something like £100,000 would be required.

In July, 1929, Mr. Cooper entered into contracts for the acquisition of the freehold and leasehold interest in the Marina Theatre for £13,000 and £2,000 respectively, and early in 1930 actions had been started by the vendors for specific performance.

It was realised that the contracts had to be completed, and an alternative scheme of reconstructing the Marina Theatre at a cost of about £5,000 was decided upon. Mr. Cooper borrowed £11,834 from his bankers and completed the purchase of the freehold interest in March, 1930. Mr. Thompson soon after provided, with other members of his family, £5,750, of which £2,000 was expended in purchasing the leasehold interest, and in May, 1930, Messrs. Cooper, Thompson, and Warren became the assignees of the unexpired term of the lease.

The remainder of the money provided by Mr. Thompson was paid into an account under the name of Marina Theatre, Lowestoft, and before the end of May it was drawn upon by Messrs. Cooper and Warren for expenses which they maintained they had incurred. The sums they had drawn in this way would have to be accounted for to the liquidator.

The leasehold was to be purchased for £5,500, to be satisfied by the allotment of shares. That document had not been produced and no satisfactory explanation of that fact had been given. Later, when it was found that the respondents were liable for £4,000 in respect of work done by the contractors, it was agreed that the purchase price to the company of the freehold and leasehold interests should be increased to £17,500 and £7,500 respectively.

Winding-up Order

Of those sums, £17,500 was to be paid in cash, and there was a clause by which the company was to pay for any expenses incurred in connection with the promotion of the company.

The company was incorporated on June 16, 1930, and on July 14 the contract to purchase the theatre was adopted. In April, 1931, the company was ordered to be wound up on a creditor's petition.

"This company," said Mr. Justice Eve, "has been grossly mismanaged. No proper books of account have been kept, and the minutes of the minute book cannot be relied upon. On occasions, the minute book was not forthcoming at meetings, and Mr. Warren in the witness-box declared himself to be wholly ignorant of the duties of his office as secretary.

"The liquidator has experienced the greatest difficulty in unravelling the financial affairs of the company, and the difficulty has been increased by the inability or unwillingness of Mr. Cooper and Mr. Warren to give any real assistance in investigating the company's affairs. I regret to say that their testimony was far from satisfactory.

"I don't believe them to be so incompetent as they represent themselves to be, and if this inquiry occasions them a large expense it is mainly due to their negligent conduct of the company's affairs and their obvious reluctance to disclose many matters of which they have more information than have have disclosed to the liquidator."

Liability

Mr. Justice Eve said the memorandum of the company authorised the payment of certain fees. But the respondents had imposed on the clause of the contract matters far beyond its limits, such as the costs incurred in acquiring the theatre and of the action brought by the vendors for specific performance. The amounts so misapplied would have to be repaid by the respondents with interest at 5 per cent.

A line had to be drawn at July 14, and the respondents would have to indemnify the company in respect of the expenses incurred in that respect up to July 14 with the contractors. The liquidator was entitled to a declaration to that effect, and the interest payable would be 4 per cent.

By the time the completion date arrived it became obvious that the purchase price would have to be raised by the company. Mr. Cooper said he could get £20,000 from Lloyds Bank, and that he would lend the amount to the company, if he got a procuration fee of £200 and 1 per cent. more interest than he was paying the bank.

His proposal was accepted, but having got the £20,000, Mr. Cooper applied a large part of it to the discharge of debts for which he, and not the company, was liable. The only part of the £20,000 which came into the hands of the company was £1,000.

Mr. Warren assented to the distribution. In the circumstances the liquidator was entitled to a declaration that the respondents were to be debited with such payments of the £19,000 which were not the company's liabilities. Accounts would have to be taken on the lines indicated by the judgment, and the costs of the inquiry would be paid by the respondents.

His lordship pointed out that in respect of the £20,000, there was a debenture of £17,500 in respect of which there would have to be a credit to Mr. Cooper.

Obituary

NORTH STAFFS' LOSS

DEATH OF CAPT. L. GREGORY

North Staffordshire lost one of its most popular members of the Trade when Capt. Lawrence Gregory, manager of the Regent, Hanley, Stoke-on-Trent, died suddenly on Monday.

At the inquest, the Coroner said that death was due to cerebral hæmorrhage, and paid a tribute to Mr. Gregory, adding that he was sorry that the city had lost such a man.

The funeral took place on Thursday at Warrington, and as the cortège passed the kinema, the Regent attendants in uniform stood at a salute. Wreaths from all the local Gaumont houses were prominent. The North Staffs C.E.A. also paid a floral tribute to a member who will be sadly missed.

Birmingham Manager's Bereavement

The sympathy of his many friends in the Trade will be extended to Freddy Studd, manager of the Beaufort Cinema, Birmingham, in the bereavement suffered by the loss of his father, F. T. Studd. Mr. Studd, Senr., who was 76 years of age, has over 40 years' associations with the entertainment industry. The interment took place in London, at which many members of the Trade were present.

Because many of the shots were not considered up to exhibition standard, the Southport Amateur Cinematograph Society have ceased work on a new film. The society has a balance in hand of £34 9s. 11d.

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SHOWING NEXT WEEK

London

Astoria.—"Pleasure Cruise" and "Trick for Trick" (Fox).
Capitol.—"Lilly Turner" and "High Finance" (First National).
Carlton.—"College Humour" (Paramount).
Coliseum.—"Diplomaniacs" (Radio).
Davis, Croydon.—"The Penguine Pool Mystery" (Radio) and "That's My Wife" (British Lion).
Empire.—"Midnight Mary" (M-G-M).
Marble Arch Pavilion.—"Cavalcade" (Fox).
New Gallery.—"Pilgrimage" (Fox) and "Strange People" (Universal).
New Victoria.—"Waltz Time" (W. and F.) and "When Strangers Marry" (U.A.).
Stoll.—"The Blarney Stone" (W. and F.) and "To-night is Ours" (Paramount).
Tivoli.—"Falling For You" (W. and F.).

Birmingham

Forum.—"Topaze" and "Sailor, Be Good" (Radio).
Futurist.—"She Done Him Wrong" (Paramount) and "Night of the Garter" (U.A.).
Gaumont Palace.—"Blondie Johnson" (First National) and "When Strangers Marry" (U.A.).
Scala.—"The Right to Happiness" (Wardour) and "White Zombie" (U.A.).
West End.—"Sailor's Luck" and "The Infernal Machine" (Fox).

Bradford

Morley Street.—"Penguin Pool Mystery" (Radio) and "'Frisco Jenny" (First National).
New Victoria.—"Lucky Devils" (Radio) and "When Strangers Marry" (U.A.).
St. George's Hall.—"The Devil is Driving" (Paramount) and "Sister to Judas" (Butcher).
The Empire.—"Employees' Entrance" (First National).
The Regent.—"Blondie Johnson" (First National) and "Behind Jury Doors" (British Lion).
Theatre Royal.—"No More Orchids" and "Speed Demon" (U.A.).

Bristol

Empire.—"Child of Manhattan" and "The Murder of the Circus Queen" (U.A.).
Hippodrome.—"No Man of Her Own" (Paramount) and "Son of the Gods" (First National).
King's.—"The King's Vacation" (Warner) and "Lucky Dog" (Universal).
New Palace.—"She Done Him Wrong" (Paramount) and "Sister to Judas" (Butcher).
Regent.—"Pleasure Cruise" (Fox) and "Our Fighting Navy" (Butcher).
Stoll.—Mon.: "If I Had a Million" (Paramount); Thurs.: "Rockabye" and "The Great Decision" (Radio).
Triangle.—"Child of Manhattan" and "Murder of the Circus Queen" (U.A.).
Whiteladies.—"The King's Vacation" (Warner) and "Lucky Dog" (Universal).

Cardiff

Capitol.—"Crime of the Century" (Paramount) and "Blondie Johnson" (First National).
Park Hall.—"Dangerously Yours" (Fox) and "Men Must Fight" (M-G-M).
Pavilion.—"Ladies They Talk About" (Warner) and "Fighting Champ" (Pathé).
Queen's.—"The Half-Naked Truth" and "No Other Woman" (Radio).

Edinburgh

Caley.—"She Had to Say Yes" (First National).
New Picture House.—"Pleasure Cruise" and "Smoke Lightning" (Fox).
New Victoria.—"Pleasure Cruise" and "Smoke Lightning" (Fox).
Palace.—"Parachute Jumper" and "Ladies They Talk About" (Warner).
Playhouse.—"So This is Africa" and "Matinee Ideal" (U.A.).
St. Andrew Square.—"King of the Ritz" and "Uptown New York" (Gaumont-Ideal).
Synod Hall.—"Private Jones" (Universal).

Liverpool

Forum.—"The King's Vacation" (Warner).
Futurist.—"No Funny Business" and "It's My Boy" (U.A.).
Palais de Luxe.—"Hawleys of High Street" and "The Tragedy of Everest" (Wardour).
Prince of Wales.—"The Virtuous Isodore" (Int. Prod.) and "Timbuctoo" (Wardour).
Rialto.—"King of the Ritz" (Gaumont-Ideal).
Royal Hippodrome.—"King of the Ritz" (Gaumont-Ideal) and "Smoke Lightning" (Fox).
Scala.—"My Wife's Family" (Wardour).
Trocadero.—"Blondie Johnson" (First National) and "Our Fighting Navy" (Butcher's).

Manchester

Deansgate.—"Employees' Entrance" (First National).
Gaiety.—"Man Against Woman" (U.A.).
New Oxford.—"Romance" (M-G-M).
Paramount.—"The Crime of the Century" (Paramount).
Theatre Royal.—"Private Jones" (Universal).

Newcastle

New Westgate.—"Officer 13" (Gaumont-Ideal) and "The Shadow" (U.A.).
Paramount.—"Night of the Garter" (U.A.) and "The Mysterious Rider" (Paramount).
Queen's Hall.—"Sailor's Luck" (Fox).
Stoll.—"Kadetten" (British Lion) and "Reform Girl" (P.D.C.).
Pavilion.—"Sunshine Susie" (Gaumont-Ideal).

Sheffield

Albert Hall.—"The Devil is Driving" (Paramount) and "The Shadow" (U.A.).
Central P.H.—"Employees' Entrance" and "Son of the Gods" (First National).
Cinema House.—"Little Damozel" (W. and F.) and "Strange Evidence" (Paramount).
Electra Palace.—Mon.: "Guilty as Charged" and "That Night in London" (Paramount); Thurs.: "Blessed Event" and "Big City Blues" (Warner).
Hippodrome.—"Radio Parade" (Wardour) and "Ladies They Talk About" (Warner).
Regent P.H.—"Pilgrimage" (Fox).
Union Street.—"Secrets of the French Police" and "Renegade of the West" (Radio).

'CAVALCADE" PRE-RELEASE

BIG BUSINESS AT MORECAMBE

"Cavalcade" did sensational business when pre-released at the Tower, Morecambe, last week. On its opening day, it did four times normal business, and since then, it is claimed, it has been doing something like a week's business every day!

The big cash prizes offered in connection with the exploitation of the picture have aroused great interest throughout the country. Showmen, therefore, will be interested to hear of the musical prologue put on at the Tower by the manager, H. R. V. Addenbrooks. In conjunction with his musical director, Harry Newton, he devised a programme of 24 tunes which he called "Musical Memories." This selection was played by the Borough Band under Jas. Haslam, and occupies 12½ minutes.

The *Morecambe and Heysham Visitor and Advertiser*, describing this prologue as "Brilliant" and "a magnificent symphony of music, light and colour," says that the thunderous applause at the conclusion was eloquent of the appreciation of the audience.

CAST FOR NEW B. & D. PICTURE

BIG SET FOR WINDSOR FILMS SCENE

Laughton as Henry VIII

(From a Studio Correspondent)

PREPARATIONS were going ahead at Elstree when I was there early in the week for the Windsor Films first Riscoe Wayne story now being shot. Exteriors for this picture have been made on the Continent, in Venice, Barcelona and Seville.

The Elstree set, which was one of the biggest yet erected there, was a Berlin courtyard scene. Another set yet to be built is a big restaurant scene.

IRISH LOCATIONS
For "General John Regan"

The new British and Dominions picture, in which Henry Edwards is starring, supported by his wife, Chrissie White, "General John Regan," is set in Northern Ireland, and all the characters are Irish, except two English people, played by Chrissie White and Archibald Batty, and one American, played by Ben Weldon.

The Irish characters are played by David Horne, Eugene Leahy, W. G. Fay, Torin Thatcher, Mary O'Farrell, Stanley Vine, Madge Brindley, Fred O'Donovan, Denis O'Neill, and Pegeen Mair.

Opening sequences of the film are being shot on location this week in a country garden. There will be numerous exteriors, some of which are to be shot in Northern Ireland, while others will be made at Boreham Wood.

Art direction is in the hands of G. S. Stegmann. Cyril Bristow is cameraman and C. C. Stevens is in charge of the sound. Tom White is assistant director to Henry Edwards.

SIDE-LIGHTS ON HISTORY
In London Film Epic

The domestic habits and arrangements of the Tudors are faithfully reproduced in "The Private Life of Henry VIII." An interesting shot shows Henry washing his hands in his bedroom in a basin with running water from taps such as one finds in modern rooms to-day. The basin is of metal and the water reservoir is in the shape of a mediæval tower.

Various collectors lent their collections of Tudor pewter and glass for this film. Jewellers lent Charles Laughton genuine Tudor rings for the mere premium of the insurance covering loss or theft. The strange foods and stranger table manners of the Tudors should arouse great interest. The banqueting scene in "The Private Life of Henry VIII" is probably the most costly and magnificent ever seen in a British film. The intricate drilling of the king's halberdiers will also be seen in this film. The halberdiers were taken by ex-Service men.

"THE WANDERING JEW"
Sound City Exteriors Postponed

Owing to unfavourable weather conditions, Julius Hagen has had to postpone the Sound City exteriors of the second phase of "The Wandering Jew," and Maurice Elvey is proceeding with the fourth phase of the Temple Thurston super at Twickenham this week. Peggy Ashcroft is playing the leading feminine rôle opposite Conrad Veidt in this phase, which takes place at Seville during the period of the Inquisition. Other leading rôles in this phase are sustained by Francis L. Sullivan, Felix Aylmer, Ivor Barnard and Abraham Sofaer.

THE FINAL EPISODE
Seville at Twickenham

The grounds of the Twickenham studios, on which the big Jerusalem set was constructed two weeks ago have now been transformed into a portion of ancient Seville, and provided the weather is accommodating, Elvey will concentrate on this set for the next few days. It is here that the Jew, having at last expiated his sin, as a punishment for which he was condemned to perpetual life, is finally allowed to die, and is burnt at the stake.

THE "OSPREY" SAILS
Picturesque Footage

Brilliant sun and a bowling breeze favoured director Norman Walker and his A.T.P. technical staff aboard the good barge "Osprey." Result, as the "rushes" show, some of the most actionful and picturesque footage that exhibitors could wish for. With the recent break in the weather and absence of sun, opportunity was seized to shoot the interior scenes of the W. W. Jacobs classic, "Skipper of the 'Osprey'" at the A.T.P. studios, Ealing.

Exterior work will be resumed at the mouth of the Thames as soon as the Air Ministry hoists the anti-cyclone signal, when the big fight scene between the rival mates, Ian Hunter and D. A. Clarke-Smith, will be shot. Filmed in Raycol colour throughout, W. W. Jacobs' story promises to provide for exhibitors, on its A.B.F.D. release, a box-office natural. The cast includes Renee Gadd, Ian Hunter, D. A. Clarke-Smith, Arthur Young, George Barber, Granville Ferrier, and Harry Terry, with Gus Drisse turning.

W. W. Jacobs, the author, and Renee Gadd, the heroine, of THE SKIPPER OF THE OSPREY

"TIGER BAY"
Colourful Sequences

"Tiger Bay" will undoubtedly prove to be one of the most colourful talkies ever produced in this country. Mulattoes, negroes, Swedes, Chinamen, Japanese, Indians, Egyptians, Siamese . . . all types are represented in the crowds that fill Anna May Wong's café and the streets in "Tiger Bay." J. Elder Wills tells me that he has found them all most natural actors, although many of them have never before been inside a film studio. There is as much variety among the animals who also people the set. Last week there were on call Moses, the mule, two donkeys, a horse, two macaws, several mongrel dogs, and Maisie, the monkey.

"DICK TURPIN"
McLaglen's Support

Although the shooting of exteriors of "Dick Turpin" has been hindered by the weather, John Stafford and W. Victor Hanbury have been getting ahead with the old English interiors. The full cast of this Victor McLaglen picture is now announced, as follows:—

Jane Carr, Emily Fitzroy, Jimmy Finlayson, Cecil Humphries, Gillian Lind, Frank Vosper, Alexander Field, Roy Findlay, Jerrold Robertshaw and Hughie Green.

Clyde Cook is production supervisor, and Walter Blakeley, cameraman. Victor Kendall did the scenario.

"TWO HEARTS IN WALTZ TIME"
Carl Brisson's Next

A British version of the Continental production, "Two Hearts in Waltz Time," is to be made by Reginald Fogwell at Walton.

Carl Brisson plays the young composer and will have Frances Day as his leading lady. Others in the cast will be Oscar Asche and Denier Warren.

Andrew Mazzei is art director, and W. Bangs assistant to the production director, with Charles Sunders as assistant director. Nicholson, who was for many years chief of accounts at B.I.P., has been appointed production accountant.

BINNIE BARNES
In "The Lady is Willing"

The search for a leading lady for Columbia's first British picture has concluded in the selection by Harry Cohn of Binnie Barnes, one of our most talented actresses.

She will play opposite Leslie Howard and Cedric Hardwicke in "The Lady is Willing," which Gilbert Miller is directing at B. and D. Studios at Elstree. She has just concluded her part as the fifth wife of Henry VIII in "The Private Life of Henry VIII."

It is pointed out by Gaumont-British that Sidney Gilliat and Leslie Arliss, of their scenario staff, were solely responsible for the adaptation and screen play of "Orders Is Orders" (now at the Tivoli), and not James Gleason, whose contribution was confined to the writing of additional dialogue.

ALL-MAINS SOUND-FILM TESTING MACHINES

SEND FOR FULL PARTICULARS

MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.

'PHONE GULLIVER 5451-3

Theatre Furnishing
Pixtons Ltd.
65 NEWMAN STREET
LONDON.W.1

NEW HIGH SPEED CAMERA TO AID SCIENCE

ZEISS-IKON APPARATUS TAKES 1,500 PICTURES PER SECOND

PARTICULARS are to hand of a most interesting camera, the "Zeitlupe" (literally "time magnifier"), made by Zeiss-Ikon for scientific purposes. The features of this camera is the amazingly high speed of exposure attained, of 1,500 pictures per second, without sacrificing the commercial requirements of reasonable compactness and portability, considerable film capacity—200 ft.—and minumum waste of film in attaining full speed, which is stated to be only 15 or 20 ft.

Continuous Running

Obviously, no form of intermittent motion could withstand such speeds. The film runs continuously, the optical system comprising a prism in front of the lens, while between the prism and the lens is interposed one of a ring of 30 mirrors, which rotates at a relatively low speed. The film is drawn over an inclined gate by a sprocket carrying a light flywheel, and another sprocket is interposed before the take-up. The lens used is of 45 mm. focus, working at F/1.9.

The Motor Drive

The one-fifth h.p. 110-v. D.C. driving motor is built into the rear of the camera, and is driven through a separate switchboard, which includes controlling resistances and also a switch engaging a magnetic clutch between motor and camera mechanism; the motor is first run up to speed, and the magnetic clutch engaged; hence the insignificant wastage of film. Behind the motor is a handle by which the camera can be run up to speeds of 100 pictures per second.

The camera is mounted upon a specially sturdy tripod, which is provided with tilting and panning movements. The whole apparatus is contained in four cases, containing, respectively, the camera and magazines, the tripod head, tripod legs, and the switchboard, the total weight being about 380 lb.

ACCORDING TO PLAN

"Old Jones used to be an architect before he came into the show business."

"Doing pretty well?"

"No. His houses are still rotten, poor chap."

FOORT JOINS DONADA

AS MUSICAL SUPERVISOR

Reginald Foort, F.R.C.O., the popular broadcasting organist and resident solo organist at the Regal, Kingston-on-Thames, has resigned his present position and has accepted the important position offered to him by C. J. Donada, as musical supervisor of the County Cinemas, Ltd.

He will open the new three-manual Compton organ at Canterbury on August 5, and all subsequent installations in new theatres on the circuit.

Such supervision should ensure not only first-class organists being engaged for the various theatres, but adequate publicity and fine interlude presentation, which undoubtedly has entertainment value.

LANGRISH CONTRACTS

E. A. Langrish and Co.'s Dublin branch have secured the contract for the supply of the latest B.T.-H. and Kalee projection equipment to be installed at the Regal, Dublin, which opens on August 4.

Other orders for similar equipment have been received from the new kinema at Roscrea, Co. Tipperary, and the Town Hall, Gorey.

The Observation Window

Varying Shutter-Values

A Hundred Years' Progress

G.-B. Equipments

IN the current issue of *Kinotechnik* there is an interesting article on the subject of the projection of wide film, with especial reference to the Ernemann V, which was described in last month's *Ideal Kinema*, and, as mentioned, is adapted for showing wide film. In particular, there is a very careful analysis of four types of shutter—front shutter, disc shutter immediately behind the gate, disc shutter at some distance from gate, and the drum shutter placed behind the gate, which latter is, of course, the type used in the new Ernemann machine.

CURVES are given showing the type of cut-off obtained with each form of shutter, from which it can be seen that the front shutter loses much of its efficiency with modern wide-aperture lenses. The rear shutter, of course, loses considerable efficiency owing to its needing additional cover angle to mask the height of the aperture, which inefficiency is minimised with the drum shutter, owing to the fact that it cuts off simultaneously at top and bottom. It is stated that the efficiency of the drum shutter is 45 per cent., as compared with 40 per cent. for the rear sector shutter, and, with—62.55 mm. lens—48 per cent. with a front shutter.

IN the issue of the *S.M.P.E. Journal* for July is an article dealing with the value of the Ciné-Kodak special in producing medical films; a point stressed is the facility for focusing objects to within 4 in. of the lens. Laboratory workers also should read two papers, respectively on two-bath development—which is stated to be particularly applicable to sound negatives—and sensitometrical control, which is very fully treated, chiefly from the chemical viewpoint.

THE reference in an adjoining column to a camera which will photograph 1,500 pictures per second prompts a memory of Joseph Nicephore de Niepce, who died a hundred years ago—on July 3, 1833, to be precise.

HIS first successful exposure took eight hours, and was made upon a metal plate sensitised—if one dare use the term—with asphalte and oil of lavender. Petroleum and oil of lavender were used to prepare and make permanent the image, which was a silhouette merely.

WHAT de Niepce—who was, by the way, an experimenter in colour photography also—would have thought of 1,500 pictures per second is difficult to estimate, but the Zeiss-Ikon achievement is a mark of the progress made in photography on the scientific side in just over a hundred years.

WHEN the Gaumont Company opened up in 1898 to sell the apparatus made by the celebrated French company of the same name, it was impossible to envisage the progress which would be made. The film side outgrew the machinery side and became something in the nature of a sideline.

BUT now it is to become something more than this, and G.B. Equipments, Ltd., is to be a separate company, though still a subsidiary of the Gaumont British Corporation, to handle every bit of technical equipment in the theatre, including seating. A full story appears in our news columns.

THE use of the film in education has been much discussed in this country, but very little has been done to familiarise teachers with filmcraft generally. Germany gives a lead in this respect, the Bavarian Education Department having instituted a course in kinematography for its teachers. The course is divided into two parts: Kinematography in general and the handling of substandard film.

J. BENSON.

Answers to Correspondents

CLEANING FAN COMMUTATORS

E. J. BLAIR (*Edinburgh*) wishes to know how he can best clean the commutators of small motor fans.

Reply.—It is very difficult to clean the commutators of small motor fans by ordinary means, by the application of glass cloth. The best way is, of course, to remove the armature and place it on small trestles on a bench; glass cloth can then very readily be applied. Failing lack of time necessary to dismantle the motor so that the armature can be removed, the armature can be cleaned in position with the aid of a small carborundum stick.

Carborundum sticks are made in several grades, but only the finest should be used for this purpose. It should be fairly thick, but not too thick that it will not readily pass into the aperture above the commutator. It should be held in such a position that the armature rotates towards it, and the pressure between it and the commutator surface should be light. Contact between stick and commutator should be such that the whole of the width of the stick rests upon the commutator. This method has one defect; this is that carborundum dust is likely to become embedded in the faces of the carbon brushes and scoring of the commutator may occur subsequently.

CONRADTY
CONSISTENT
CARBONS
OF ALL TRADE HOUSES
CONRADTY PRODUCTS LTD
101. WARDOUR STREET, W.1.
SAMPLE PAIR SENT FREE ON REQUEST

VARIATIONS IN TALKIE REPRODUCTION

FACTORS RESPONSIBLE FOR IRREGULARITY

BY CYRIL SYLVESTER, A.M.I.E.E.

I HAVE been asked by more than one projectionist to explain why the volume, or quality of reproduction, of a talkie installation varies to the extent it does. To fully answer this problem would occupy many pages of the *Kine.*, I will therefore be content to discuss the most probable causes of variation in as brief a manner as is possible.

If it were possible to maintain the whole of the factors, which go to make up a talkie installation at a constant value, the results would be constant, that is, providing the whole of the components from input to output were properly balanced, the quality of reproduction would be the same as the quality of input.

Valve Matching

But is is not possible for this happy state of affairs to exist. Valves in the main amplifiers, for instance, cannot be matched within 10 per cent. of each other; and, since the condensers are of the fixed type, it is difficult to balance them against inductances whose ohmic equivalent is constantly varying. Again, any fluctuation in anode or filament voltage must result in a fluctuation of electron emission, which causes distortion or "mushiness."

Amplifying Defects

Variation in reproduction, however, can be reduced to a minimum by taking steps to ensure that the output of the first stage of the amplifier is as good as is possible. This because it follows that any defects in first-stage amplification will result in amplified defects on the output side of the main amplifier. Another thing, the first stage is more subject to the variable factors I have mentioned than the main amplifer proper. If, therefore, we study the characteristics of the first stage, it will be seen in what way these factors affect reproduction and what steps can be taken towards its betterment.

Light Quality

In the sketch, on page 34, is illustrated a schematic diagram of a photo-electric cell connected up to the valve in the first stage. It will be seen that the cathode, the anode (or cell plate), the resistance R and the H.T. battery of the photo-electric cell, P.E.C., are connected in series. The electron emission from the cathode to the anode depends upon not only the quantity of light which enters the cell, but upon the *quality* of this light.

(*Continued on page* 34.)

THIS WEEK'S PROJECTION ROOM

The King's Theatre, Longsight, Manchester, recently converted from a legitimate theatre to a kinema, is equipped with Kalee projectors installed by the Kershaw Projector Co., Leeds

Famous explorers rely on Kodak Film Stock

Mr. and Mrs. Glover and friend.

Mr. T. A. Glover, the well-known big-game hunter and explorer, has just returned to England after 2½ years in Africa, during which time he traversed the continent from its most westerly to its most easterly point. More than 15,000 miles were covered by the expedition and Mr. Glover exposed over 40,000 feet of Eastman Panchromatic Negative Film. The screen record of this remarkable journey will certainly be one of outstanding interest as well as of considerable scientific importance.

Mr. Glover's Senegal to Somaliland Expedition is the fifth long and difficult safari on which he has used Eastman Negative Film stock.

Kodak Super-Sensitive Panchromatic Negative

Available in Grey Back or Ivory Base

Kodak Limited, Kingsway, London, W.C.2.

Keep Your Public Expectant

Consistency and Originality are the Essentials of Showmanship

By S. H. Hope

(General Manager, Rex Publicity Service)

THERE are many reasons why the average exhibitor cannot exploit his picture as completely as is the custom in the West End of London, and not the least among these reasons is the difference in the amount of the advertising appropriation; neither is it an easy matter to maintain week by week an uninterrupted sequence of new ideas.

Nevertheless, with so vast a realm in publicity still unexplored, or comparatively little travelled, it is to me a most surprising, not to say regrettable fact, that the age-old methods of publicising a picture are still used in so many instances. One reads much "lifted" copy in newspaper columns, indicating that the editor has received his copy of the campaign sheet. It is generally left to a sub-editor to select an advance write-up, and I am not being unfair when I say that beyond furnishing the newspaper with a campaign sheet, and a few stills, the matter usually rests with the editorial department.

From the film critic to the cartoonist is a very short step, yet it is one which is seldom taken. Imagine the possibilities of co-operating with the local "Strube," who, in many cases, would welcome such an opportunity! After all, even a cartoonist's ideas "go on strike" sometimes, and a little helpful suggestion from an enterprising kinema manager would be frequently stimulating. As I am no artist, let me draw you a word-picture of what I would like a cartoonist to convey.

His "little man" having, for the purpose of the cartoon, attended a Press show of (let us say) "The Mysteries of the Wax Museum," is shown in cartoon sequence as the victim of his subsequent imagination, with himself—terrible to contemplate—the subject of this maniac's handiwork. He sees himself a model in the grim museum sitting among a group of other wax models—in conference—who prove (again for the purpose of the cartoon) to be local "city fathers" discussing a matter of topical interest.

Naturally, well-known Council members will be caricatured. Cleverly woven around some local controversy, the benefit of such a tie-up to the kinema showing (in this particular instance) "The Mystery of the Wax Museum" may well be appreciated.

Organise Competitions

Competitions are always popular with a large proportion of any community, and if properly organised well in advance their success is practically assured. Arliss, for example, sometimes a trifle difficult of exploitation, was the subject of a very interesting and successful competition recently. The public were asked, by means of attractive folders, to supply the advertisement in the blank space. Hundreds of replies were received and the winning entries would have done justice to any art studio in London. Naturally, they were reproduced in the papers, and by co-operation with the editors, the total amount of free space obtained aggregated 100 inches—and Arliss "went over big!"

In organising competitions, however, it should be remembered that the incentive to compete should be sufficiently enticing to ensure the interest of the majority. Free tickets to kinemas are not sufficient. I believe the public are quite prepared to pay for their entertainment if they are made to believe that it justifies their expenditure. In the instance I have quoted, the prizes amounted only to £2 2s., but they were carefully selected and purchased beforehand and were placed on view in the shop windows with appropriate cards of reference to the kinema and the picture (thus effecting a very neat and useful tie-up).

The rules governing the competition must be fair and should not include such phrases as "the first correct entries *to be opened* will be awarded the prizes." This provision only creates suspicion in the public mind.

It has long been—and will for ever remain—a matter of mystery to me why kinemas are content to advertise themselves on the dirty, bedraggled specimens of humanity whom one too frequently sees carrying their sandwich boards. They are no credit to the kinema—in many cases, if they presented themselves for admission, the management might be tempted to exercise their right to refuse it—and yet they are put on the streets to attract!

I maintain the attention they attract to their unkempt appearance does the kinema far more harm than can ever be estimated. How much better for the theatre to have its own set of boards—well and attractively designed and made—carried by well-chosen men in smart uniforms. They can be usefully employed in the theatre during the rush hours which will eventually result.

"Present" Your Posters

Kinema posters are perhaps the most badly treated of all publicity material. Frequently, the billposter is at fault, and more frequently still a poster loses nine-tenths of its appeal by non-renewal of the heading. The programme is changed, but the heading section remains for weeks at a time. Here the billposter is definitely defeating his own purpose, for hoardings become untidy, posters present a dirty appearance, and any prospective advertisers passing by will inevitably be persuaded to divert that part of their appropriations from billposting to some other more attractive medium.

I have always held the opinion that the front of a theatre is not the place for a lithograph poster, but, as so many showmen still cling tenaciously to the opposite view I suggest that the appearance of the poster board (or preferably—the poster *case*) will be improved very considerably by cutting off the white border around the poster, thus the litho edges "form up" with the blanking, which should also be chosen with due care and particular regard to the colour scheme of the front of house (so many people still think that blanking is only supplied in that terrible Seidlitz blue!).

Generally speaking, the lay-out of a letterpress 16-sheet has become far too "set." With the numbers of kinema posters side by side on hoardings nowadays it is no easy matter for the layman to retain mentally the programme of any one in particular. And why? Because they are all printed in exactly the same way—with exactly the same sequence of stars, film, catchline—week after week, in deadly monotony. Very frequently renters offer, among other publicity material, such things as double-crowns and the intelligent use of these in the lay-out of a 16-sheet would transform a mere announcement into an attention-holding advertisement. This is the kind of poster—cheaper than lithos—yet slightly more expensive than ordinary letterpress, which stands right out from a hoarding and amply repays the slight extra cost for the double-crowns.

I doubt whether billposters would welcome the universal adoption of this suggestion—it means extra work—but we are not concerned with that angle. The main thing must be efficiency, and only by concentrated effort can such be maintained.

Neither are overcrowding and stereotype peculiar to posters. They are equally prevalent in newspapers. The value of attractive lay-out can be so vastly improved by the intelligent use of white space. After all—would *you* wade through lines of closely set "copy"? Or would your eye be caught—and held—by an advertisement which can be read and grasped at a glance? A man who can write a good, informative and "word-economical" telegram is the man who should draft advertisements.

Street Stunts

A last word about street stunts. As a "die-hard" in this particular sphere, I cannot emphasise too strongly the need for novelty if one is to be successful. Repetition of worn-out stunts may mildly amuse the few—but to impress the many it must be clever, original and with due thought for the mentality of the people who it is intended to impress. Street stunts represent the last link between the old-time showman and to-day—the present day showman must realise that the mind reacts indifferently to repetition—remember, we were born originals—let us not die copies!

With this procession of neatly dressed nurses, Paramount was able to attract a large number of additional patrons to the Carlton for the screening of the Maurice Chevalier picture A BEDTIME STORY

A STUDIO VISIT
Manager's Attractive Scheme

An ingenious way of attracting patrons during the month of July, with its out-of-door call, has been discovered by Manager Maxted, of the Rialto, Dartford.

A large written poster outside sets out particulars of a scheme by which patrons may qualify for a trip to the Twickenham Studios on an early Sunday in August.

Each patron is given a duplicate ticket, of which the management retains a portion. All these tickets will be in a pool, from which will be drawn certain lucky numbers. The lucky ones will be privileged to make the trip, which is made the more attractive by the delicate hint, which is not a pledge, that some of the visitors may find themselves selected for crowd scenes.

CYCLIST DISTRIBUTES BILLS
For "I Am a Fugitive"

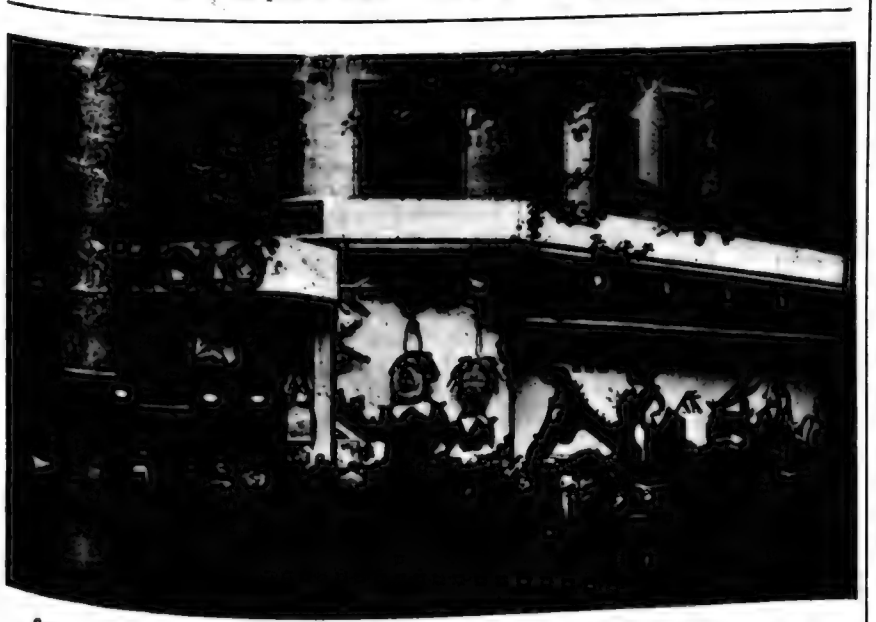
C. V. French, of the Beau Nash, Bath, departed from the stereotyped convict parade to exploit "I Am a Fugitive" (Warner).

A man dressed as a tramp, with the announcement, "I Am a Fugitive From the Beau Nash," attached to his back, rode an old bicycle through the streets, distributing handbills to pedestrians and dropped them into passing motor-cars.

In addition to this, C. V. French also had a large cut-out of Muni on the theatre front dressed exactly as the stunt cyclist.

During the hot spell, Mr. French placed upon the walls over each entrance large paper propellers, and the draught set up by the fans caused these to revolve.

This display was coupled with an announcement that the air was so cool, and moving so much, that it was causing the propellers to revolve. Iced water given away to patrons during the last two houses every day was greatly appreciated by all.



Grotesque figures of Laurel and Hardy were used by the management of the Madeleine, Paris, to draw Parisians to FRA DIAVOLO (M-G-M)

A glimpse of the foyer of the Palladium, Oldham, dressed by Wally Baker to exploit THE BITTER TEA OF GENERAL YEN (U.A.)

Lucky Novelty Throwaway
DRAWS PATRONS TO THE SAVOY, BLACKBURN

THROWAWAYS are always a good means of getting at potential patrons, but E. G. Pettet, manager of the Savoy, Blackburn, mindful of the tendency of the public to literally "throw them away," hit upon an idea to obviate this and incidentally lure the public to the Savoy. These on the front page were overprinted with the day of the week and a number, and overleaf the public were invited to retain the throwaway until the date printed on it, and bring it along to the Savoy. Each day during the showing of "Silver Dollar" (First National) was exhibited on the front of the house a board on which were the fifty "lucky" numbers, entitling the holders of throwaways bearing these numbers to a free seat.

Mr. Pettet cut out of cardboard large discs. These were painted silver, and superimposed on them were cut-out letters painted red forming the title of the film.

For the showing of "They Just Had to Get Married" (Universal) a vestibule display was arranged to give bridal atmosphere. Odds and ends were purchased cheaply from Woolworth's Stores, whilst a local florist assisted with the loan of flowers and green plants. A strip of red carpet was placed over the stone floor and covered with confetti.

An inexpensive and effective display over the canopy was arranged for the showing of "Madison Square Garden" (Paramount). A boxing ring with padded posts and white rope was fitted up and leaning over the ropes was a 6-sheet cut-out of Jack Oakie as a boxer.

A good tie-up was made with the *Daily Express* by circulating a reprint of Trevor Wignall's eulogistic article on this film. A copy of this reprint was folded in the sports page of every newspaper sold by three local newsagents, and imitation *Daily Express* placards referring to this article were also effectively utilised.

TOPICAL BILLS
Brings Swansea Business

The enormous interest taken locally in the meeting of Kid Berg and Tommy Rose, a Welsh champion, and the fixture had aroused enormous interest, was capitalised by the management of the Regal Cinema, Morriston, Swansea, where "Money Talks" (Wardour) with Kid Berg in the cast, was being screened.

Berg was induced to make personal appearances on the stage during performances and address the audience. This proved a great draw, and the enterprise was well rewarded.

The week was, too, "Navy Week" at Swansea. A section of H.M. warships was in the docks. Manager Tom Jenkins, of the Plaza, Swansea, not only had special arrangements for entertainment of the crews, but throughout the "week" had special and appropriate musical interludes twice daily on the Christie organ, and "Fast Life," the speedboat racing thriller romance, proved a popular draw.

A TAUNTON BIRTHDAY
Gaumont-British Celebrates

Special birthday celebrations have marked the first anniversary of the Gaumont Palace, Taunton. One of the attractions submitted by R. M. Leddra, the manager, is a large birthday cake, presented by a local firm, which will be on view in the vestibule. Patrons will be invited to estimate its weight, entry being by a small donation to the hospital. Ten prizes of season-tickets, admitting two for a month, are offered.

The Mayor of Taunton has given a silver christening cup to be presented to the parents of the first baby born in the borough on the anniversary of the opening date.

The winners in the two competitions will be presented with their prizes on Friday night by Leslie Henson, who will also present the birthday cake and the amount collected to a representative of the Taunton and Somerset Hospital.

CATCHING THE SHOPPER'S EYE

WINDOW DISPLAYS AS ADVERTISING MEDIUM

ERIC FORGHAM, manager of the Gaiety, Birmingham, continues to publicise his programmes with window settings and tie-ups with local stores. For the screening of "For the Love of Mike" (Wardour) he arranged window displays where cut-outs of Bobby Howes and stills attracted attention to records, music and the Gaiety programme. At Marks and Spencer's, he seized upon the topical, with a special window setting with cut-outs, coloured stills, in the centre of which was a large oval on an easel: "'For the Love of Mike' do not miss our new extension and do not miss 'For the Love of Mike' at the Gaiety this week."

To call attention to the screening of "Hard to Handle" (Warner), he tied-up with the Kirby Beard Co. and distributed to his lady patrons 10,000 Kirbigrips attached to a special card, announcing: "Your hair will never be 'Hard to Handle' if you use a Kirbigrip. Do not miss James Cagney in 'Hard to Handle' at the Gaiety." To the gentlemen patrons, 10,000 razor blades were given in small envelopes, bearing the wording: "If your beard is 'Hard to Handle,' use a Kirby Beard and make shaving a pleasure. For an evening's pleasure, see James Cagney in 'Hard to Handle' at the Gaiety."

A CHINESE SETTING
For "The Mask of Fu Manchu"

For the screening of "The Mask of Fu Manchu" (M-G-M), A. J. Reade, manager of the Rialto, Wednesbury, staged a Chinese setting in the foyer with decorative material and Chinese lanterns.

Further atmosphere was obtained by dressing the whole of the staff in Chinese attire. Each evening one of the male staff so attired paraded the town distributing handbills calling attention to the film, the hall, and the time and days of screening. On the back of his costume was a notice: "See Boris Karloff as Fu Manchu at the Rialto."

SEARCH FOR BEAUTY
Paramount Competition in Leeds

The Paramount "Search for Beauty" quest in the Leeds area was turned to account by Charles R. Young, general manager of Leeds Paramount Theatre, to such an extent that he secured the finest sustained publicity he has ever had. This was achieved through co-operation with the *Yorkshire Evening News*, who took up the talent quest with panels, stories and pictures of candidates every day for a month.

Entries for the competition were received from 959 persons.

The auditions and the filming were given special news stories and photographs, and the interest has been intriguingly built up with daily comments in the Press, and announcements in advertisements, to give the necessary punch to the declaration this week-end of the pair to represent the area in the final talking tests, and the ceremony which takes place on the stage to-morrow (Friday evening) in connection with the local winners.

PAGE BOY
Leads Carnival Procession

H. Godwin Longthorn, manager of the Majestic, Cradley Heath, utilised a carnival procession which paraded around the town. It was headed by the Majestic's diminutive ultra-smart page-boy.

For "Say it with Music" (W. and F.), a giant cut-out of Jack Payne and his band was erected over the canopy and a window display arranged in the leading music emporiums, dressed personally by this go-ahead manager. The atmosphere of the theatre is also exploited to the full, outside the theatre, lobby, and in the newspapers details of the perfect ventilation of the house were given in detail.

An effective window display by W. Collings of the Stoll P.M., Bedminster, Bristol, for HER FIRST AFFAIRE (Sterling).

LONDON SHOWMANSHIP

Model Stage for Announcements—Elephant and Castle Musical Travelogue—Clapham Boost

AVOIDING the commonplace method of "stills" and frames to announce "Forthcoming Attractions," Jack Ames has had built to scale an exact replica of the proscenium opening and stage of the Gaumont Palace, Peckham, complete with "drapes," screen and setting. It is electrically controlled, and the idea is to have a working model of the "business end of the house." The model will stand in the vestibule, and show the opening of the "tabs," the screen, and the stage.

On the miniature screen will be shown the programme for the following week, and as the "tabs" close the miniature stage will revolve, and when the curtains are parted again, the setting for the band show or variety side of the bill, will be seen. It is virtually a miniature performance of what one is accustomed to see during the "break." In connection with the screening of "Four Mile Death Dive," Manager Ames sent up hundreds of toy balloons. The balloons descended in profusion all around the neighbourhood, and in some instances travelled considerable distances.

The publicity occasioned an unexpected flood of letters. Each balloon had attached to it an envelope inscribed "Free Gift," and those who picked up the balloons were under the impression they had to return them to the kinema to receive a gift. They had not read the throwaway enclosed in the envelope, which stated that in addition to the "very fine film programme the management are making a free gift of—a band show."

Alex Taylor Again

One is always sure to find Alex Taylor, at the Elephant and Castle, putting over something of interest at that wonderful organ. Apart from being an expert organist, he is a born showman, and with his penchant for "slides," invariably gives an entertaining interlude.

This week he is taking his patrons, those who are not fortunate enough to enjoy the reality, on a musical travelogue, during which, with the aid of slides, he sets out on an attractive journey.

Letting in the Sunshine

A most appropriate "stunt" for exploiting "Letting in the Sunshine" (Wardour) was put over by Maurice Cheepen at the Grand, Clapham Junction.

All the outside windows, and the glass fronts on the vestibule doors, were smeared with whiting. A cut-out of a hand, apparently cleaning the glass, was super-imposed on the smeary mess. The stunt was obvious—letting in the sunshine.

ODEON, KINGSTON ORCHESTRA

A Venture That Deserves Success

I made a special visit to Kingston-on-Thames to hear the orchestra at the Odeon Kinema last week, and get first-hand knowledge of the type of band and patrons' reaction to this innovation in kinema programme.

The orchestra consists of ten musicians, several of whom are double-handed, and is under the direction of "Bunny" Rowe, a capable conductor and a finished violinist, trained in the business as a former leader of the Streatham Astoria orchestra, Jack Payne's Band, and the Park Lane Hotel Orchestra.

The instrumentation of this little unit provides for efficient performance of both straight and modern syncopated numbers, and consists of conductor (solo violin), two first violins (doubling first alto and tenor sax.), 'cello (doubling second alto sax.), contra. bass (doubling Sousaphone), trumpet, trombone, drummer with full effects, piano and Mustel organ.

The orchestra performs thrice daily for periods of about twenty minutes, and the programme last week consisted of "The Song of the Vagabonds," as the orchestra platform was being raised to the stage level; an abridged arrangement of "Light Cavalry," overture; "My Darling," fox-trot; song, "The Brown Bird Singing" (sax. and violin solos); a clever xylophone solo by the drummer; No. 4 of the "Indian Love Lyrics"; and a bright foxtrot as the platform was lowered to the orchestra pit.

I have given this programme in detail to show that, although simple in construction, it contains varied popular items of entertaining musical numbers which are known and appreciated by the patrons, presented in an efficient manner, enhanced by well-conceived lighting effects, and each number specially arranged to introduce some form of novelty in solo or ensemble by the conductor.

A. W. O.

BRISTOL'S SPOT IN THE SUN

WHITELADIES A CENTRE OF ATTRACTION

WHEN showing "Letting in the Sunshine" (Wardour) at the Whiteladies, Bristol, T. Hellet took advantage of the fact that the same week happened to be the Australian Fruit Week, when a large amount of publicity was being put out to boost Australian produce, and two special morning performances were being given at the house of films of Australian life. The Australian people had adopted the slogan: "Concentrated Sunshine Produce," and Mr. Hellet worked this in with the title of his film.

In the alcove at the end of the crush-hall of the theatre, he had a large golden ball in the shape of a sun, from which sprang sun-rays in the form of streamers of yellow with a slight reddish tinge. Powerful flood-lamps, which were concealed in the cornice in front of the alcove, threw their beams direct on the display and also on to a large mirror at the back, which reflected the model sun and added to the attractiveness of the display.

Mr. Hellet also secured a considerable amount of free publicity during his George Arliss repertory week. It happened that the Bristol Gas Company was holding special cooking and lighting demonstrations during the week in the ballroom of the theatre, and Mr. Hellet induced the company to mention his film programme in all their publicity, both newspaper and poster, and in some 26,000 throwaways.

"TEA FOR TWO"
Bristol Window Scena

By means of a tie-up with Jay's Furnishing Stores, W. Collings, of the Stoll Picture House, Bedminster, Bristol, secured a first-class window display for "Her First Affaire" (Sterling).

The window was dressed as a sitting-room. In the centre was a table, upon which was set out tea for two. Behind the table was a large cut-out of a girl with a man kneeling before her. Stills were arranged in the front of the window around a double-crown board, upon which was painted the following verse:—

"Just step in to-day, choose what you want. No need to pay. But don't forget to visit the Stoll, to see this picture play. And while you revel in its charms, just leave the rest to Jay."

WATFORD IN THE TROPICS
"Nagana" Boost at the Regal

Great interest was aroused in the presentation of "Nagana" (Universal), at the Regal, Watford, last week, when W. J. Bull, who manages this house, devised a bright house dressing in keeping with the nature of the production.

Cut-out palms and tropical growths were set about the entrance to form a setting for various stuffed beasts. The centre of interest was a West African native, who, clad in leopard skin and carrying a long spear, was employed to patrol the vestibule and entrance. His striking appearance brought many people down to see the house, and they were also greatly amused by a talkative parrot, which formed part of a stunt.

Above the canopy a large cut-out head of the star player was erected.

COTTON QUEEN'S VISIT
To Publicise "Back Street"

In connection with the presentation of "Back Street" (Universal), C. Hadfield, of the Lido Cinema, Didsbury, Manchester, has arranged, in conjunction with the *Evening Chronicle*, *Daily Dispatch* and *Daily Sketch*, for the personal appearance of the Cotton Queen of England, on the opening night of the film.

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August 28 Releases

A BREATH FROM ERIN

To Introduce "The Blarney Stone"

Classical and Popular Music in Atmosphere

Compiled by A. W. Owen

RELEASES this week are more numerous and remind us that the early autumn big star films will soon be issued. The Irish film, "Blarney Stone," is a distinct novelty from a musical point of view, as it is very seldom one gets any opportunity of using the popular Irish airs, and a special feature of the time-honoured "Shamrock" Selection will well repay any extra publicity and trouble.

I have chosen Tosti's well-known song, "Parted," to introduce "Pilgrimage," for the whole story depends for its emotional appeal upon the forced parting of the lovers. In "Lucky Dog" we shall find an appropriate interlude in the old favourite, "The Whistler and His Dog," with its original type of orchestration.

Western films again demand the vigorous "Allegro" movements of the standard overtures, but they are always popular, especially if fine orchestral records are used for orchestra or organ synchronisation. Opera is necessary to introduce adequately "One Precious Year," and as the chief episodes are in Italy, "La Boheme" Fantasie should serve us well. The Prelude to "Tristan and Isolde" is Wagner's greatest love music and should introduce "The White Sister" with emotional effect, but can only be performed by a large, efficient orchestra, so the "Prize Song" from the "Meistersingers" is substituted for smaller combinations.

"THE WHITE SISTER" (M-G-M)

CERT. A.—9,488 ft. Reg. No. F.8,640. Reviewed in *Kine.* April 13, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet, one 48-sheet.
STARS.—Helen Hayes, Clark Gable, Lewis Stone.
ATMOSPHERE.—Romantic drama, an up-to-date version of the "silent" success. A tender love story which transcends unhappy fate and circumstances, and finds fulfilment in sacrifice.
ORCHESTRA.—Prelude. "Tristan and Isolde." Wagner. (J. and W. Chester.) Or if this is too difficult to adequately present substitute the "Prize Song." Wagner. (Boosey-Hawkes.)
ORGAN.—As orchestra. "Tristan and Isolde." Prelude. Must have synchronised record, but the "Prize Song" can be played as solo if desired.
NON-SYNC.—Prelude. "Tristan and Isolde." Wagner. Recorded on H.M.V. D.B.1757 by the B.B.C. Symphony Orchestra, conducted by Dr. Adrian Boult. Or the "Prize Song." Wagner. Recorded on Columbia P.S.7107 (as violin solo) by Eugene Ysaye, or sung by Francis Russell on Columbia record D.B.9924.
LIGHTING EFFECTS.—Blendings of deep blue, violet and purple, representing devotion and sacrifice.

"PILGRIMAGE" (Fox)

CERT. A. 8,713 ft. Reg. No. F.8901. Reviewed in *Kine.* June 29, 1933.
PUBLICITY.—Two 6-sheets, one 48-sheet, one 12-sheet.
STARS.—Henrietta Grossman, Marion Nixon, Norman Foster, Heather Angel.
ATMOSPHERE.—Emotional drama of a mother's jealousy of her son's love for a girl. Sent prematurely to the war, he is killed, leaving a son. The mother's visit to France brings reconciliation on her return.
ORCHESTRA.—Song. "Parted." Weatherly-Tosti. Either with vocalist or synchronised with record, as detailed below for non-sync.
ORGAN.—As orchestra, using song copy with piano accompaniment for adaptation.
NON-SYNC.—Song. "Parted." Weatherly-Tosti. Recorded on Columbia D.B.9348 by Hubert Eisdel; or for non-sync solo only, on H.M.V. B.2920 by De Groot, violin solo with organ accompaniment by Terence Casey.
LIGHTING EFFECTS.—Blendings of green, fading to deep purple.

"THE BLARNEY STONE" (W. & F.)

CERT. U. 7,218 ft. Reg. No. Br.8534. Reviewed in *Kine.* March 23, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet, one 48-sheet.
STARS.—Tom Walls, Anne Grey.
ATMOSPHERE.—An Irish story which drifts from comedy to drama, with strong romantic element.
ORCHESTRA.—"The Shamrock." Selection. Myddelton. (Boosey-Hawkes.) With cuts to suit length of interlude required.
ORGAN.—As orchestra, with adaptation from the piano-solo copy only. If synchronisation is required use "Shamrock Land" selection, detailed below for non-sync.
NON-SYNC.—"The Shamrock." Selection. Recorded by H.M. Grenadier Guards' Band on Columbia D.B.9248. Or "Shamrock Land." Selection. Recorded by Hylton's Orchestra on H.M.V. C.2172; or by Will Conelly and his Million-Airs on Decca F.2283.
LIGHTING EFFECTS.—Blendings of bright colours, with green predominating.

"ONE PRECIOUS YEAR" (Paramount)

CERT. A. 6,594 ft. Reg. No. Br.8451. Reviewed in *Kine.* February 23, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Anne Grey, Basil Rathbone.
ATMOSPHERE.—Marital drama, a problem picture. Home Office sequences and scenes at an Italian holiday resort form the background for a morbid story.
ORCHESTRA.—"La Bohème." Fantasie. Puccini. (Godfrey arrangement.) (Boosey-Hawkes.) Or Tavan arrangement if already in library. Excerpts chosen to suit length of interlude required.
ORGAN.—As orchestra, with solo adaptation from either edition, with orchestral piano-conductor copy for Tavan arrangement and solo-piano copy of Godfrey arrangement. No synchronisation is advisable.
NON-SYNC.—"La Bohème." Fantasie. Puccini. Recorded on D.B.9307 by Percy Pitt and the New Queen's Hall Symphony Orchestra. (Part II only will form a three and a half minutes' interlude.)
LIGHTING EFFECTS.—Blendings of deep dramatic colours, varied to suit sections of opera presented.

"THE SHADOW" (U.A.)

CERT. A.—6,752 ft. Reg. No. Br.8497. Reviewed in *Kine.* March 9, 1933.
STARS.—Henry Kendall, Elizabeth Allen.
ATMOSPHERE.—Murder mystery drama, with a strong comedy element, which conceals the identity of the principal character to the end.
ORCHESTRA.—"Evil Plotter." Misterioso. Zamecnik. (Keith Prowse.) Played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo presentation or synchronised with record, as detailed below for non-sync.
NON-SYNC.—"Evil Plotter." Zamecnik. Recorded on Columbia D.19285 (special kinema catalogue record) by the Company's Symphony Orchestra, played as introductory interlude only.
LIGHTING EFFECTS.—Black out, followed by deep amber flood fading to deep red.

"LUXURY LINER" (Paramount)

CERT. A. 6,100 ft. Reg. No. F.8610. Reviewed in *Kine.* March 30, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet, one 48-sheet
STARS.—George Brent, Zita Johann.
ATMOSPHERE.—A picture drawing its theme from the intermixing of the lives of people meeting as passengers on a trans-Atlantic liner. "Life on board" is given in great detail from the engine-room to the first-class suites.
ORCHESTRA.—"Wine, Women and Song." Waltz. Strauss. Introduction Nos. 1 and 2 and Coda. (Feldman.)
ORGAN.—As orchestra, using any piano-solo edition for solo, or synchronised presentation with record, as detailed below for non-sync, using coda only from record.
NON-SYNC.—"Wine, Women and Song." Valse. Strauss. Recorded on Columbia D.B.9224 by the Composer and Symphony Orchestra, used as desired for length of interlude.
LIGHTING EFFECTS.—Blendings of the brightest colours.

"SO THIS IS AFRICA" (U.A.)

CERT. A. 5,735 ft. Reg. No. F.8546. Reviewed in *Kine.* March 30, 1933.
STARS.—Wheeler and Woolsey.
ATMOSPHERE.—Jungle comedy, absurdities and burlesques, including a mad rush of the Amazons to woo the intrepid travellers.
ORCHESTRA.—"African Dance Suite." Montague Ring. No. 1 only. Played as an introductory entr'acte only. (Chappell.)
ORGAN.—As orchestra, or non-sync., in each case with adaptation from piano-solo copies only, and if with latter synchronisation with record, as detailed below.
NON-SYNC.—"Jungle Drums." Ketelbey. Recorded on Columbia D.B.9862 by the composer and his Concert Orchestra; or on Columbia D.B.9411 by H.M. Grenadier Guards' Band, under the direction of Captain Miller.
LIGHTING EFFECTS.—Blendings of orange, purple and amber tints.

"THE PAST OF MARY HOLMES" (Radio)

CERT. A.—5,623 ft. Reg. No. F.8661. Reviewed in *Kine.* April 27, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Helen McKellar, Eric Linden, Jean Arthur.
ATMOSPHERE.—Emotional drama adapted from Rex Beach's novel, "The Goose Woman." The story of a vengeful hatred and subsequent reparation and dawning of mother love.
ORCHESTRA.—"Petite Suite de Concert." S. Coleridge-Taylor. (No. 1 only.) (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy, either for solo presentation or synchronising with record, as detailed below for non-sync.
NON-SYNC.—"Petite Suite de Concert." S. Coleridge-Taylor. (No. 1 only.) Recorded on Columbia D.B.9240 by John Ansell and the New Queen's Hall Symphony Orchestra.
LIGHTING EFFECTS.—Purple, orange and amber tints in sequence.

"LUCKY DOG" (Universal)

CERT. U. 5,252 ft. Reg. No. F.8749. Reviewed in *Kine.* May 18, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Chic Sale, "Buster."
ATMOSPHERE.—The story of a dog's devotion to his master through long days of adversity till prosperity arrives.
ORCHESTRA.—"The Whistler and His Dog." Pryor. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from solo pianoforte copy only, either for solo presentation or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"The Whistler and His Dog." Pryor. Recorded on H.M.V. B.2373 by Pryor's Band, with whistling by McKee and Murray; or for solo non-sync only, by H.M. Life Guards' Band on Decca F.2136.
LIGHTING EFFECTS.—Blendings of bright colours in varied and contrasting sequence.

"TRAILING NORTH" (Pathe)

CERT. U. 5,200 ft. Reg. No. F.8774. Reviewed in *Kine.* May 25, 1933.
PUBLICITY.—One 6-sheet.
STAR.—Bob Steele.
ATMOSPHERE.—Western melodrama in fine North-West scenery in winter garb, with a murder mystery and strong romance.
ORCHESTRA.—"Oberon." Overture. Weber. (Boosey-Hawkes.) The final "allegro" only played as an introductory interlude.
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo interlude, but with the piano-conductor copy of the above orchestration if synchronising with record, as detailed below for non-sync.
NON-SYNC.—"Oberon." Overture. Weber. Recorded on H.M.V. D.1316 by the Berlin State Opera Orchestra. 2nd part. "Allegro finale" only, presented as an introductory interlude only.
LIGHTING EFFECTS.—Blendings of deep amber and reds.

"CHEYENNE KID" (Radio)

CERT. U. 4,914 ft. Reg. No. F.8660. Reviewed in *Kine.* April 27, 1933.
PUBLICITY.—One 6-sheet.
STAR.—Tom Keene.
ATMOSPHERE.—Vigorous outdoor Western drama, with thrilling rodeo scenes, hectic shooting affrays and realistic fights.
ORCHESTRA.—"Masaniello." Overture. Auber. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo interlude, but with the piano-conductor copy of the above orchestration if synchronising with record, as detailed below for non-sync.
NON-SYNC.—"Masaniello." Overture. Auber. Recorded on Columbia D.X.187 by the Milan Symphony Orchestra. (Note.—If short introductory entr'acte is required use the second portion of the record only.
LIGHTING EFFECTS.—Blendings of deep, dramatic colours.

"WYOMING WHIRLWIND" (Butcher)

CERT. U. 4,885 ft. Reg. No. F.8707. Reviewed in *Kine.* May 4, 1933.
PUBLICITY.—One 6-sheet.
STAR.—Lane Chandler.
ATMOSPHERE.—Conventional high speed Western drama.
ORCHESTRA.—Any fast moving overture finale—such as Suppé's "Pique Dame." Overture. Allegro section only, played as an introductory interlude.

(Continued at foot of next column.)

Solo Organ Interludes—VI.

"MY RELATIONS"

Phil Park's Regal, Norwood, Introduction

ORGAN: THREE MANUAL CHRISTIE

THE Regal Kinema, Norwood, has now passed into the control of the Hyams circuit, owners of the famous Trocadero Theatre, Elephant and Castle, S.E., and Phil Park is now their resident solo organist.

PHIL PARK

The organ, a three-manual Christie, has just been overhauled and some additional ranks added, and is a very efficient instrument for interlude solo work. Lighting effects, etc., are carefully studied, and N. Guy Walker, the resident manager, is giving the organist publicity in "capital letters" every time, with the result that Phil Park is on a "happy ship," and his efforts are already meeting with well-deserved success.

This organist is a former pupil and assistant of Reginald Foort, F.R.C.O., having been associated with him at the New Victoria, Preston; Regent, Bournemouth, and the New Victoria, London, in organ and pianoforte duet work which was such a popular feature in these theatres. Phil Park has given much time and thought to solo interludes and was the originator of the "Contrasts" type of solo which is applicable in so many different forms. He was rather afraid that the following interlude, "My Relations," although entirely original, might not be so good as some of his more ambitious operatic efforts. I, however, chose "My Relations" (which I myself heard), as being excellent musical entertainment with humorous effects, suitable for any kinema, any type of organ, and easy for any organist to perform, with the exception of the Duke Ellington "hot" music, in which Phil Park is an acknowledged expert.

Slide.	Slide Word Matter.	Slide Picture Illustration.	Music.
1	"Ladies and Gentlemen! please allow me to introduce my relations."	Group of funny faces...	Introductory improvised chords, etc., as the lift is rising up to position.
2	"Here is my baby sister Mary, who at the tender age of 3——	Curly-headed baby photo	Musical box effects with Glockenspeil, etc., and cuckoo effect at end.
3	—"Loves her musical box"	Baby playing musical box with cuckoo on top	
4	"Young Bill is much more boisterous and loves the boy scout bugle," and——	Boy scout sketch ...	Cod bugle effect. Trumpet in A major with accompaniment in *A flat*.
5	—"The drum and fife band"	Boys playing soldiers...	Side drum solo and fife imitation.
6	"Brother Algy is a very superior young person just down from college, who is practising hard on the saxophone	Algy playing sax. ...	Chorus of any slow fox-trot.
7	All saxophonists try to play Duke Ellington's "Valse Vanité," and Algy has gone "hot" and nearly got it	Do.	Chorus of "Valse Vanité," Duke Ellington's "hot fox-trot" success.
8	Sister Susie likes modern dance music over the radio—but—	Listening-in scene ...	Modern valse or fox-trot chorus.
9	Sister Ruth is a high brow lover of classical dancing	Highbrow humorous photo sketch	"The Swan." (Saint Saëns).
10	Her favourite performance is the "dying swan," but	Sketch of classical dancing	
11	I'm afraid she is not "too good"	Comic party sketch ...	Suitable "bang and crash" improvisation
12	Cousin Egbert, who fancies he has a voice worthy of a grand opera star	Comic illustration of Egbert singing	Song. "Let me like a soldier fall." "Maritana."
13	Aunt Agatha loves an old ballad song	Sketch	"An old-fashioned house in an old-fashioned street." Chorus.
14	Uncle 'Erbert, a hearty gentleman of the old school, likes his glass of beer	Sketch	"Beer, beer, glorious beer." Chorus.
15	Grandma and grandpa. Darby and Joan in real life	Picture of old couple ...	"Silver threads among the gold." Chorus.
16	Father likes a fine old song like "Daisy Bell"	Sketch	"Daisy Bell" chorus.
17	Music's greatest inspiration—"MY MOTHER"	Reproduction of actual photograph or suitable sketch.	"Mother McCree" and finale chords.

This is essentially a "slide" interlude, but if absolutely necessary "speech" may be substituted, and if desired a record of orchestral type could with advantage be introduced for No. 8, and a vocal record for "Mother McCree" for the last item. This is an interlude which should be "memorised" if possible for effective presentation.

A. W. O.

ORGAN.—As orchestra, using any piano-solo edition or piano-conductor copy of above orchestra if synchronising with record, as detailed below for non-sync.
NON-SYNC.—Any fast moving overture finale—such as Suppé's "Pique Dame." Final allegro only. Recorded on Columbia D.B.9496 by Sir Dan Godfrey and the Bournemouth Municipal Orchestra.
LIGHTING EFFECTS.—Blendings of outdoor colours in varied sequence.

ORGANISTS' BROADCASTING

T. J. Jenkins, the solo organist at the Plaza, Swansea, resumed broadcasting from the Christie unit organ at this kinema last week, and J. M. Bell, the solo organist at the Carlton Theatre, Liverpool, is to give his first broadcast from the Christie unit organ at this kinema on August 4.

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Kinemas Planned

Alhambra to be Demolished

Site for £750,000 Amusement Palace — Doncaster Scheme Revived—Another for Huddersfield—Stornoway Plans—H. A. Yapp's Latest

ADVANCE details were announced on Monday of the £750,000 Palace of Amusement which will occupy the old Alhambra site. Designed by E. A. Stone, F.S.I., 20, Berkeley Street, W.1, who is responsible for the Paramount Astorias, the new building will accommodate approximately 7,000 visitors.

On the lower ground floor will be a dance hall which will be controlled by Bertram Mills, and other floors will comprise a Tyrolean beer-garden, a garden restaurant, and at the top, a solarium, gymnasium and swimming bath.

It is expected that demolition will commence immediately after the conclusion of the present Alhambra ballet season on August 20. The building contract has been let to W. P. Griggs and Co., Ltd. It will take over a year to complete. Sam Harbour, manager of the Coliseum, will be general manager.

Doncaster's £100,000 Scheme

The scheme for the erection of a new £100,000 super kinema in the centre of Doncaster has been revived. This is the Hallgate site, and the interested parties are J. R. Hebditch and J. H. Messer, two Doncaster business men. Work has already been started clearing the site, which has been secured from the Hallgate (Doncaster) Estate Co., Ltd. A central site, it has an area of 3,300 square yards, and has access from two main streets. Plans were approved for the new kinema twelve months ago, and building work is now to be pushed forward.

New Kinema for Huddersfield

Huddersfield is to have another kinema. The foundations were laid about a fortnight ago, and the walls are already going up. The site is at the corner of Flint Street and Bradford Road, near Fartown Bar. The new kinema is to be known as the Regent, and will seat 650—all on the ground floor, as there is to be no balcony.

J. H. Freer is the architect, while the scheme is being promoted by a company of Huddersfield gentlemen.

Work Starts at Manchester

A separate contract has now been placed for the foundations for the new kinema at Halls Cres., Rochdale Road, Manchester.

This has been secured by David Walton and Co., of Clarendon Road, Pendleton, Manchester, who have now started work.

The new building, which will be known as the Rivoli, will have seating accommodation for approximately 1,500. There will be ample stage accommodation.

The principal promoter is B. Kanter, of Westbourne, Singleton Road, Broughton, Chester. The architect is Sidney Moss, of 4, St. Ann's Square, Manchester.

Kinema for Stornoway

Plans have been prepared and are to be considered by the local Council for the erection of a new kinema at Stornoway.

These plans have been drawn up by Cowieson's, Ltd., the general building contractors, of 3, Charles Street, Glasgow, N., who will also carry out the erection of the proposed building.

It will have accommodation for 1,200 persons. The site is at the corner of South Beach and Kenneth Street.

Yapp's Kentish Town Super

A site has been acquired in Highgate Road, Kentish Town, N.W., on which H.A. Yapp, of the Forum, Fulham Road, S.W., will erect a super-kinema with seating capacity of 2,500. The architects are J. Stanley Beard, F.R.I.B.A., and A. Douglas Clare, A.R.I.B.A., of 101/3, Baker Street, W.

Architect for Bolton Kinema

J. C. Derham, L.R.I.B.A., of Empress Chambers, Church Street, Blackpool, is the architect for the Futurist, the new £22,000 kinema to be erected on a site in Chorley Road and Ivy Road, Bolton, by a local syndicate with whom C. J. Spittle is associated.

Maidstone Scheme

A new company, Maidstone Properties, Ltd., has been formed by S. Bernstein, of 197, Wardour Street, W.1, for the erection of the new kinema at Lower Stone Street, Maidstone.

Plans are being prepared by Cecil Masey, F.R.I.B.A., of 15, Caroline Street, Bedford Square, London, W.C.1.

Eastbourne Contract Let

A new kinema is to be erected at Seaside Road, Eastbourne, to plans by Andrew Ford, F.R.I.B.A., of 7, Gildredge Road, Eastbourne.

The building contract has been placed with G. Bainbridge and Son, of 139, Terminus Road, Eastbourne.

KALEE INSTALLATION

AT HAYES, HERTFORD AND HOVE

A battery of Kalee latest rear-shutter type projector mechanisms are being supplied to the New Corinth Cinema, Hayes, Middlesex, together with high-intensity arc lamps, Kalee spotlight, slide lantern, Kalee operating box fire shutters, and Hewittic rectifier. The whole of this installation is being carried out by the Kershaw Projector Co., of 3, Soho Square, London, W.1.

County, Hertford, Instals Kalees

The New County Cinema, Hertford, which opened on Monday week, is equipped with a battery of the latest Kalee projectors and high-intensity arc lamps, switchboard, resistances, and fire shutters, etc., etc. The whole of the work was carried out by the Kershaw Projector Co., whose head office is 3, Soho Square, London, W.1.

Hove, Too

The New Granada Cinema, Hove, which opened last Monday, is equipped with a battery of Kalee projectors. High-intensity arc lamps and other operating box equipment was carried out by the Kershaw Projector Co., whose head office is 3, Soho Square, London, W.1.

Many other new kinemas have commissioned the Kershaw Projector Co. to "Kalee" equip their boxes. These will be announced shortly.

THEATRE DECORATIONS
FURNISHING
AND
STAGE EQUIPMENT
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'Phone : Museum 9730.

Officials of the Bradford and Leeds Courts of the Projectionists' Guild, at the Davenset lecture at the Elite, Bradford

Bright Ideas

CLEANING BY SUCTION

Holding Threads in a Vice

ALTHOUGH R. H. Cricks has had something to say on the subject of cleanliness, neither he nor Mr. Perry suggest what I am going to suggest—a good suction cleaner. The convenience of having some means in the projection rooms of removing dust and small litter by suction must be experienced to be appreciated, particularly when arc-lamp funnels have to be cleaned, the dust simply disappears by magic.

The ideal, of course, is when a new hall is being built, to have the rigid suction conduit carried right up to a point in the centre of the projection rooms, and even if this means considerable extra cost it is well worth it. Is this always done? At this hall we had a new powerful suction plant installed some time ago, but it was not found convenient to carry the main piping right into the projection room, so I suggested and had carried out what in effect is just as good, though not quite so little trouble.

In the centre of the front wall of the projection room a hole was cut to accommodate a short length of 2-in. pipe, the inner end having a self-closing flap, the other which just projected through into the auditorium being left open. All we have to do is to connect this outer end to the nearest fixed suction point by a length of suitable flexible piping, and we then have in the projection room the full suction force of the cleaner.

It will, of course, be impossible in some halls, owing to the position of the projection rooms, but such should be supplied with small portable sets, even of the household type. These cannot compare in power with the turbine type, but are the next best thing and infinitely better than having to sweep up dust.

At the beginning of every working day here every inch of the projection rooms is suction cleaned, copper droppings are whisked along with carbon dust from the arc-lamps in no time, and the place is kept scrupulously clean without having to raise dust which does so much harm in projectors, amplifiers, etc., and in very much less time. From: *GEORGE T. MILLER, Chief Projectionist, Picture House, Botchergate, Carlisle.*

[Cleanliness is a vital necessity in the projection room. If the above suggestions cannot be put into force, a portable vacuum cleaner is the next best alternative. It is impossible otherwise to clean the arcs and sweep up the floor without getting the projectors covered in dust, which is not only liable to get on the film, but has a definitely abrasive effect in the mechanism.—ED.]

Gripping Threads

Holding threaded parts in a vice is often a matter of difficulty, as there is often no area of plain metal on the piece to be gripped, and the threads themselves cannot be held without their being more or less damaged. In these cases, get a nut which will screw on the male threads and saw this about half-way through with a hack-saw at right-angles to the threads.

This nut can be screwed on the threads, the two halves of the nut can then be squeezed together, which will cause the threads to be gripped together and firmly held. The nut can be gripped in the vice and the threaded part held in this way. The nut can be released by opening the slit with a screw-driver. From: *W. E. Warner, Welwyn Garden City.*

[A hint well known to engineers, but none the less useful. When fine brass threads are being handled, it is well to use a brass nut, otherwise the burr from the saw-cut may mark the thread.—ED.]

Guild Activities

BRADFORD COURT

WITNESSES DAVENSET DEMONSTRATION

A meeting of the Bradford Court of the Guild of Projectionists was held at the Elite Picture House, Bradford, last Sunday, when there was an excellent attendance of members, members of the Leeds Court, and Trade representatives. The whole of the business of the meeting was left over until the next meeting, as the above meeting was entirely devoted to an excellent lecture on the Davenset mains rectifying equipment by F. G. Sawyer, chief designer, of Partridge, Wilson and Co., of Leicester. A set had been temporarily installed, and after the lecture interesting comparisons were made with the motor-generator and the rectifier working under the same conditions. Afterwards a vote of thanks was passed to Mr. Sawyer, and to the Elite directors for so kindly loaning the theatre.

Among those present were Messrs. C. W. Perry (Ship Carbons), John D. Lambert, J. S. Thacker (Davenset), and G. A. Wright (E. A. Langrish and C., Ltd.).

Talkie Variation

(*Continued from p. 29*)

The governing factor here is the voltage and condition of the exciter lamp: low voltage means the production of an excess of yellow rays to which the cathode cannot respond, and a lamp which has run too long produces light of low-intensity and of so different a colour quality that it cannot be handled by the usual volume control.

"Bubbles"

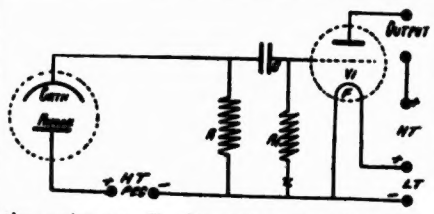
The resistance R is known as the coupling resistance, and its value must be carefully determined. It is usually high because a high resistance, combined with the cell and valve, V1, makes for high sensitiveness.

There is, however, a limit to its value: if it is more than one megohm it will have an effect upon the reproduction of the nigher notes, this because the relative capacity of the cell and wiring will be too high. A time lag will also be obvious in the form of "bubble"; here I would say that the latter is often mistaken for an error in the adjustment of the slit in the optical system of the exciter lamp.

Condenser Size

The condenser, C, is known as the coupling condenser, and its capacity must be large; if it is too small, it will not pass the lower frequencies which correspond with the bass notes. The resistance, R1, is a grid-leak which has a standard value of two megohms; the grid-bias battery is inserted at the point X.

It will be seen that the output of the photo-electric cell is across the terminals of



the resistance, R. Providing, therefore, that our factors up to this point are constant, the fluctuation of voltage of the grid of V1 will be a faithful reproduction of the input to the cell.

There are, however, two more variable factors which are likely to affect the impulses which are passed from the output terminals to the main amplifier. This is the voltage applied to the filament, F, and the value of the H.T. voltage. If these are maintained at a constant value, then a great deal has been done towards ensuring faithful reproduction.

SIEMENS-PLANIA CARBONS
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A GIANT LIGHT FITTING

Made by G.E.C. for Capetown University

A huge fitting, manufactured at G.E.C.'s Birmingham works and shipped to South Africa for installation in the Jameson Hall at Groot Schuur University, Capetown, has now been installed, and the University authorities are very pleased with it.

It is fitted with a number of Gecoray reflectors for direct and indirect lighting, and with auxiliary Osram lamps for general illumination purposes. Special switching arrangements are provided, which allow of a variation of from 3 ft. to 20 ft. candles of illumination at fixed levels. The fitting is capable of handling a lighting load of 20.5 kw. It is 10 ft. in diameter, and the various panels around its orifice are hinged in order to provide access for relamping, renewals, etc. Osram lamps are fitted throughout.

Although it is one of the largest electric lighting fittings in the world, it is of quite a moderate weight, being constructed of light bronze-coloured metalwork and glazed with flashed opal glassware. Its size is readily apparent from the figure of the man standing beside it. It was specially made by the G.E.C. to the design of Hawke, McKinlay and Walgate, architects.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given. It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

DATE.			TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed.,	July	19	Drum Taps	Ken Maynard	Gaumont-Ideal	Own Theatre	11
,,	,,	19	To-morrow at Seven	Chester Morris	Radio	Cambridge	3
,,	,,	19	Merchant of Venice	———	Radio	Cambridge	3
,,	,,	19	Melody Cruise	Charles Ruggles	Radio	Cambridge	3
,,	,,	19	Contrasts in China	———	Radio	Cambridge	8.45
,,	,,	19	Laughing at Life	Victor McLaglen	Universal	Cambridge	8.45
,,	,,	20	Imaginary Sweetheart	Ginger Rogers	Radio	Prince Edward	3
Thur.,	,,	20	Thrown Out of Joint	———	Radio	Prince Edward	3
,,	,,	20	Ghost Camera	Henry Kendall	Radio	Prince Edward	3
,,	,,	20	Society Cheaters	———	Radio	Prince Edward	8.45
,,	,,	20	90° South	———	New Era	Prince Edward	8.45
,,	,,	21	Emergency Call	Bill Boyd	Radio	Phœnix	3
Fri.,	,,	21	A Forced Response	———	Radio	Cambridge	11
,,	,,	21	His Grace Gives Notice	Arthur Margetson	Radio	Cambridge	11
,,	,,	21	Last Mail	———	Radio	Cambridge	3
,,	,,	21	The Girl in 419	———	Paramount	Carlton	10.30
,,	,,	21	Is My Palm Read	———	Paramount	Carlton	10.30
,,	,,	24	Love's Old Sweet Song	John Stuart	Butcher	Palace	3
Mon.,	,,	24	The Ghoul	Boris Karloff	W. & F.	Prince Edward	8.45
,,	,,	25	Prince of Arcadia	Carl Brisson	W. & F.	Prince Edward	8.45
Tues.,	,,	25	The Song You Gave Me	Bebe Daniels	Wardour	Hippodrome	3
,,	,,	25	Russian Rhapsody	———	Wardour	Hippodrome	3
,,	,,	25	The Story of Temple Drake	Miriam Hopkins	Paramount	Carlton	10.30
,,	,,	25	Popular Melodies	———	Paramount	Carlton	10.30
,,	,,	26	I Was a Spy	Gerald du Maurier	W. & F.	Prince Edward	8.45
Wed.,	,,	26	Meet My Sister	Clifford Mollison	Pathe	Phœnix	3
,,	,,	26	Strictly in Confidence	Betty Amann	First National	Own Theatre	11 & 3
,,	,,	27	This Week of Grace	Gracie Fields	Radio	Prince Edward	8.45
Thur.,	,,	27	Love's Labour Won; Forums of Imperial Rome.	———	Radio	Prince Edward	8.45
,,	,,	28	Early to Bed	Heather Angel	W. & F.	Prince Edward	8.45
Fri.,	,,	28	The Love Nest	Gene Gerrard	Wardour	Hippodrome	3
,,	,,	28	The Land of Shalimar	———	Wardour	Hippodrome	3

BELFAST

Tues.,	July	25	Between Fighting Men	Ken Maynard	Gaumont-Ideal	Classic	10.45
Wed.,	,,	26	The Eagle and the Hawk	———	Paramount	Picture House	11

BIRMINGHAM

Fri.,	July	21	International House	Peggy Hopkins Joyce	Paramount	Futurist	10.45
,,	,,	21	The Narrow Corner; The Thirteenth Candle.	———	Warner	Forum	10.30
,,	,,	21	Ghost Camera; Imaginary Sweetheart.	———	Radio	Scala	10.30
Tues.,	,,	25	Jennie Gerhardt	Sylvia Sidney	Paramount	Futurist	10.45
,,	,,	25	Justice Takes a Holiday; Drum Taps.	———	Gaumont-Ideal	West End	10.30
,,	,,	25	His Grace Gives Notice; Emergency Call.	———	Radio	Forum	10.30
Thur.,	,,	27	Love's Old Sweet Song	John Stuart	Butcher	Scala	10.45

CARDIFF

Fri.,	July	21	Sunset Pass	Randolph Scott	Paramount	Capitol	11
,,	,,	21	Ghost Camera; Imaginary Sweetheart.	———	Radio	Imperial	10.30
Tues.,	,,	25	Love's Old Sweet Song	John Stuart	Butcher	Olympia	3
,,	,,	25	The Veteran of Waterloo	———	Paramount	Capitol	11
,,	,,	25	Justice Takes a Holiday	H. B. Warner	Gaumont-Ideal	Park Hall	11
,,	,,	25	Drum Taps	Ken Maynard	Gaumont-Ideal	Own Theatre	3
,,	,,	25	His Grace Gives Notice; Emergency Call.	———	Radio	New	10.30
Wed.,	,,	26	Heads We Go	Constance Cummings	Wardour	Queen's	11
,,	,,	26	Laughing at Life	Victor McLaglen	Universal	New	11

GLASGOW

Fri.,	July	21	Ghost Camera; Imaginary Sweetheart.	———	Radio	La Scala	10.30
,,	,,	21	College Humour	Bing Crosby	Paramount	Playhouse	11
Tues.,	,,	25	The Narrow Corner; The Thirteenth Candle.	———	Warner	Regal	10.45
,,	,,	25	His Grace Gives Notice; Emergency Call.	———	Radio	La Scala	10.30
Wed.,	,,	26	The Veteran of Waterloo	———	Paramount	Playhouse	11
Thur.,	,,	27	Bitter Sweet	Anna Neagle	W. & F.	La Scala	10.45

LEEDS

Fri.,	July	21	Bitter Sweet	Anna Neagle	United Artists	Scala	10.45
,,	,,	21	Jennie Gerhardt	Sylvia Sidney	Paramount	Paramount	10.45
,,	,,	21	Ghost Camera; Imaginary Sweetheart.	———	Radio	Tower	10.30
,,	,,	21	Laughing at Life	Victor McLaglen	Universal	Rialto	10.45
Tues.,	,,	25	Heads We Go	Constance Cummings	Wardour	Rialto	11
,,	,,	25	The Girl in 419	James Dunn	Paramount	Paramount	10.45
,,	,,	25	Justice Takes a Holiday	H. B. Warner	Gaumont-Ideal	Scala	11
,,	,,	25	His Grace Gives Notice; Emergency Call.	———	Radio	Tower P.H.	10.30
Wed.,	,,	26	Love's Old Sweet Song	John Stuart	Butcher	Scala	11
,,	,,	26	The Narrow Corner; The Thirteenth Candle	———	Warner	Rialto	10.30

LIVERPOOL

Fri.,	July	21	Sunset Pass	Randolph Scott	Paramount	Futurist	10.45
,,	,,	21	Melody Cruise; To-morrow at Seven.	———	Radio	Scala	10.30
Tues.,	,,	25	Bitter Sweet	Anna Neagle	United Artists	Futurist	10.45
,,	,,	25	Heads We Go	Constance Cummings	Wardour	Forum	11
,,	,,	25	Ghost Camera; Imaginary Sweetheart.	———	Radio	Palais de Luxe	10.30
,,	,,	25	Laughing at Life	Victor McLaglen	Universal	Scala	10.45
,,	,,	26	The Song You Gave Me	Bebe Daniels	Wardour	Forum	11
,,	,,	26	Love's Old Sweet Song	John Stuart	Butcher	Futurist	11
,,	,,	26	Drum Taps	Ken Maynard	Gaumont-Ideal	Trocadero	11
,,	,,	26	His Grace Gives Notice; Emergency Call.	———	Radio	Scala	10.30
Thur.,	,,	26	The Ghoul	Boris Karloff	W. & F.	Palais de Luxe	11
,,	,,	27	Justice Takes a Holiday	H. B. Warner	Gaumont-Ideal	Trocadero	11

MANCHESTER

Fri.,	July	21	Jennie Gerhardt	Sylvia Sidney	Paramount	Paramount	10.45
,,	,,	21	Between Fighting Men	Ken Maynard	Gaumont-Ideal	Deansgate P.H.	11
,,	,,	21	Ghost Camera; Imaginary Sweetheart.	———	Radio	Theatre Royal	10.30
Tues.,	,,	25	College Humour	Bing Crosby	Paramount	Paramount	10.45
,,	,,	25	Drum Taps	Ken Maynard	Gaumont-Ideal	Deansgate P.H.	11
,,	,,	25	His Grace Gives Notice; Emergency Call.	———	Radio	Theatre Royal	10.30
Wed.,	,,	25	The Ghoul	Boris Karloff	W. & F.	Market Street	10.45
,,	,,	26	Bitter Sweet	Anna Neagle	United Artists	Hippodrome	3
,,	,,	26	Heads We Go	Constance Cummings	Wardour	Theatre Royal	10.45
,,	,,	26	Love's Old Sweet Song	John Stuart	Butcher	Deansgate P.H.	11
Thur.,	,,	26	Prince of Arcadia	Carl Brisson	W. & F.	Market Street	10.45
,,	,,	27	I Was a Spy	Madeleine Carroll	W. & F.	Market Street	10.45
,,	,,	27	Laughing at Life	Victor McLaglen	Universal	Deansgate P.H.	10.45

NEWCASTLE

Fri.,	July	21	Taming the Jungle	———	Equity British	Olympia	11
Tues.,	,,	25	Heads We Go	Constance Cummings	Wardour	Grainger P.H.	10.30
,,	,,	25	Love's Old Sweet Song	John Stuart	Butcher	Queen's Hall	11
,,	,,	25	Jennie Gerhardt	Sylvia Sidney	Paramount	Paramount	10.30
,,	,,	25	Melody Cruise; To-morrow at Seven.	———	Radio	Stoll P.H.	10.30
Wed.,	,,	26	Justice Takes a Holiday	H. B. Warner	Gaumont-Ideal	Queen's Hall	10.45
,,	,,	26	Ghost Camera; Imaginary Sweetheart.	———	Radio	Stoll P.H.,	10.30
Thur.,	,,	27	Drum Taps	Ken Maynard	Gaumont-Ideal	Westgate P.H.	10.45
,,	,,	27	His Grace Gives Notice; Emergency Call.	———	Radio	Stoll P.H.	10.30

NOTTINGHAM

Fri.,	July	21	The Veteran of Waterloo	———	Paramount	Elite	10.45
Tues.,	,,	25	International House	Peggy Hopkins Joyce	Paramount	Elite	10.45
,,	,,	25	Between Fighting Men	Ken Maynard	Gaumont-Ideal	Hippodrome	10.30
,,	,,	25	Ghost Camera; Imaginary Sweetheart.	———	Radio	Scala	10.30
Wed.,	,,	26	Justice Takes a Holiday; Drum Taps.	———	Gaumont-Ideal	Hippodrome	10.30
,,	,,	26	His Grace Gives Notice; Emergency Call.	———	Radio	Scala	10.30
Thur.,	,,	27	Heads We Go	Constance Cummings	Wardour	Scala	10.45

SHEFFIELD

Fri.,	July	21	The Veteran of Waterloo	———	Paramount	Cinema House	10.45
,,	,,	21	Between Fighting Men	Ken Maynard	Gaumont-Ideal	Union Street	11
,,	,,	21	Melody Cruise; To-morrow at Seven.	———	Radio	Central P.H.	10.30
Tues.,	,,	25	Love's Old Sweet Song	John Stuart	Butcher	Regent	11
,,	,,	25	Sunset Pass	Randolph Scott	Paramount	Cinema House	10.45
,,	,,	25	Ghost Camera; Imaginary Sweetheart.	———	Radio	Union Street	10.30
Wed.,	,,	26	His Grace Gives Notice; Emergency Call.	———	Radio	Union Street	10.30

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ASSISTANT to London circuit film booking manager; age 25 to 30; excellent prospects.—Write, stating full experience and salary required, to W., Box 390, Kinematograph Weekly.

CONFIDENTIAL male Secretary; age 30 to 35; shorthand typing.—Write, giving past experience and salary required, to X., Box 391, Kinematograph Weekly.

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MANAGER urgently desires change; age 39; 20 years' wide experience; good education, appearance and address; expert operator; A.M.I.E.E.; excellent references; anywhere.—T., Box 387, Kinematograph Weekly.

MANAGEMENT, SOLE OR INSTRUCTIONS LAST TWO SITUATIONS; 15 YEARS AND THREE YEARS 2,000 SEATER.—APPLY, Y., BOX 392, KINEMATOGRAPH WEEKLY.

—Extract from Kinematograph Weekly, September 11, 1930:—
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MANAGER, well known in the business; holding very excellent references; good personality; a keen advertiser with novel ideas; now disengaged; age 39.—Z., Box 393, Kinematograph Weekly.

WELL-KNOWN MANAGER AT LIBERTY; USES FULL CONTROL IF NECESSARY; EXCELLENT REFERENCES; LONG EXPERIENCE.—L., 32, STANBURY ROAD, PECKHAM, LONDON.

MANAGER, age 39, life experience; showman, disciplinarian, good education, appearance and address; moderate salary; anywhere; qualified elec. engineer; ex. refs.—V., Box 363, Kinematograph Weekly.

VERY Capable Manager with many years' unusual experience kinema theatres; highest testimonials available; will go anywhere; confident can improve run-down theatre.—Write B., Box 369, Kinematograph Weekly.

MANAGER, age 33, good education and appearance, seeks change, 16 years' experience; ex. refs.; present position four years; keen worker.—J., Box 377, Kinematograph Weekly.

MANAGER, LIFE EXPERIENCE, DESIRES APPOINTMENT; HIGHEST REFS.; KEEN AND ENERGETIC; AGE 35; LAST POST FIVE YEARS.—I., BOX 376, KINEMATOGRAPH WEEKLY.

GENERAL MANAGER, DISENGAGED SHORTLY; CAN ARRANGE IMMEDIATE RELEASE; 20 years' experience; excellent references; present Empire Cinema, Ilford.—Communications to W. H. I. Neville, 35, Grosvenor Road, Ilford.

MANAGER, keen organiser, seeks position anywhere; 18 years' kinema experience; well versed in every branch of the trade; expert modern publicity; would consider circuit or publicity chief.—Manager, 11, Crendon Street, High Wycombe, Bucks.

CIRCUIT SUPERVISING ENGINEER, EIGHT YEARS' EXPERIENCE SUPER-HALLS; W.E. INSTALLATION AND MAINTENANCE OF ALL PLANT; DIPLOMA INST.MECH.E., DISTINCTION IN ELECTRICAL ENGINEERING.—Z., BOX 367, KINEMATOGRAPH WEEKLY.

ORGANIST desires appointment; young; good showman.—Alan P. Denhardt, 16, Friars Road, East Ham, E.6.

PROJECTIONIST, 10 years small hall, requires situation; second or third; experienced sound.—H. Lazell, Church Street, Framlingham, Suffolk.

FIRST-CLASS Chief Electrician-Engineer desires position from September 1; could arrange earlier; expert projectionist; many years A to Z experience as chief at large variety theatres and kinemas; moderate salary; highest references.—Nelson, 37, St. George's Square, Portsmouth.

BEGINNER with ideas, used to control of staff, to assist in management of kinema; age 23.—G., Box 374, Kinematograph Weekly.

OPERATOR-Electrician seeks engagement, 18 years' experience, 5 years' W.E. sound, any projecter or plant.—Sims, The Forbie, Reading.

CHIEF Electrician-Operator or Second, long experience generators, gas engines, four years RCA, British Acoustics; anywhere.—10, Claughton Road, Plaistow, E.13.

CHIEF PROJECTIONIST, DISENGAGED, DESIRES POSITION IN SUPER KINEMA AS CHIEF OR SOUND ENGINEER; FIRST-CLASS OPERATOR AND MECHANIC; ACCEPT HOLIDAY RELIEF; HIGHEST CREDENTIALS.—Y., BOX 366, KINEMATOGRAPH WEEKLY.

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SPROCKETS, our own manufacture, to fit any type projector, including Kalee, Ross, Simplex, etc.; intermittent sprockets guaranteed accurate to fine limits, 14s. each, top and bottom 15s.; satisfaction or cash returned.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

ALL-ELECTRIC A.C. Gramophone Amplifier equipment, with B.T.-H. pick-up, Paillard electric motor, four moving-coil speakers; approximate output 10 watts.—Staffords, Western Road, Brighton.

MOTORS, converters, alternators, animated channel signs, etc. (all 230 volt D.C. input); no reasonable offer refused.—Princes Cinema, Brighton.

TWO Simplex Front Shutter mechanisms, complete with spool arms and boxes, and in good working condition; reasonable offer accepted.—V., Box 389, Kinematograph Weekly.

STINEMAN Racks wanted, 200 ft. capacity; state price.—Reply, B., Box 395, Kinematograph Weekly.

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ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

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Index to Advertisers

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd. 2. New Era Films, Ltd. 3. Tabulated Trade Shows 4. Classified Advertisements

Burkitt, F., Ltd. 1
Butcher's Film Service, Ltd. 1
Carpenter, F. H., and Sons, Ltd. 1
Champion, C. H., and Co., Ltd. 1
Clement Blake and Day 1
Conradty Products, Ltd. 1
Gevaert, Ltd. 1
Globe Advertising Co., Ltd. 1
Holophane, Ltd. 1
Kodak, Ltd. 1
Lewsley, J. H., Ltd. 1
Moy-Omnia 1
Paramount Film Service, Ltd. 1
Patersons, Ltd. 1
Pixtons, Ltd 1
Preston Film Service 1
Radio Pictures, Ltd. 15-17
Siemens Carbons 1
W. and F. Film Service, Ltd. 21-2
Walturdaw Cinema Supply Co., Ltd. 1
Wardour Films, Ltd. 1
Way and Waller 3
Wurlitzer Organs 33

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